

# THE MODERN TAILOR OUTFITTER AND CLOTHIER

*New and Revised Edition*

*Edited by*  
**A. A. WHITE**

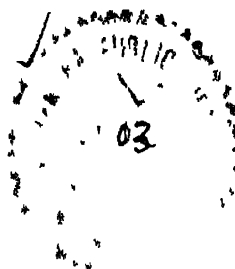
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*assisted by*  
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*One-time Editor of 'The Tailor and Cutter'*

RETROCCONVERTED  
B. C. S. C. L.

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VOLUME III

X

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B. C. S. C. L.

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# THE MODERN TAILOR, OUTFITTER, AND CLOTHIER

VOL. III

## CHAPTER I

### THE WHOLESALE TRADE INTRODUCTORY

By G. W. SUMPTER

*(First President of the Federation of Clothing Designers and Production Managers)*

THE manufacture of clothing by wholesale methods has progressed by leaps and bounds. There was a time, it must be admitted, when the goods produced by mass organisations left very much to be desired. During the period between the two wars, however, this branch of industry was adding to its standards all the best and finest features. Refinements that were once considered the prerogative of the highest class West End houses were tried out and adopted in organised sequence. Susceptible as the clothing trade is to seasonal fluctuations, the factories so arrange their programme as to ensure that every season's requirements are fully provided for in advance. The winter season finds spring and summer goods coming into the stock-rooms; and it can be truthfully stated that there is a properly planned order of procedure to "keep the wheels turning" and all operatives fully employed throughout the year.

The productions that result from these methods find favour among discerning buyers who, a few years ago, would have scorned the idea of wearing a factory-made model. Why is such a change of opinion possible? Why have such greatly improved garments come out of the clothing factories? Only because of the study, by those in control, of cause and effect, and the building up of teams of workers who eventually become experts. The one-time idea of stiffness and strength has had to give way to the cultivation of a soft, flexible finish. Hand-

work features have been introduced in the more essential sections—but only in a justifiable manner. Style and grace of outline have been carefully considered, and the general finish of garments has received thorough attention.

The use of machinery has progressed very far towards a state of perfection, and machines have been designed to perform their operations in a way which produces results very close to those of hand-craft work. It may be said truthfully, in the popular phrase, that machinery in the wholesale clothing industry is doing a grand job. Prejudice will not allow some people to admit that anything other than hand work can be good. It is such an outlook which causes some men to stand still whilst others, more open-minded, make progress. The whole idea of factory organisation is that a process must be performed in an efficient and satisfactory manner. That this involves the greater use of the machine and the smaller use of the hand is not necessarily detrimental.

#### SPEED, EFFICIENCY, AND QUALITY

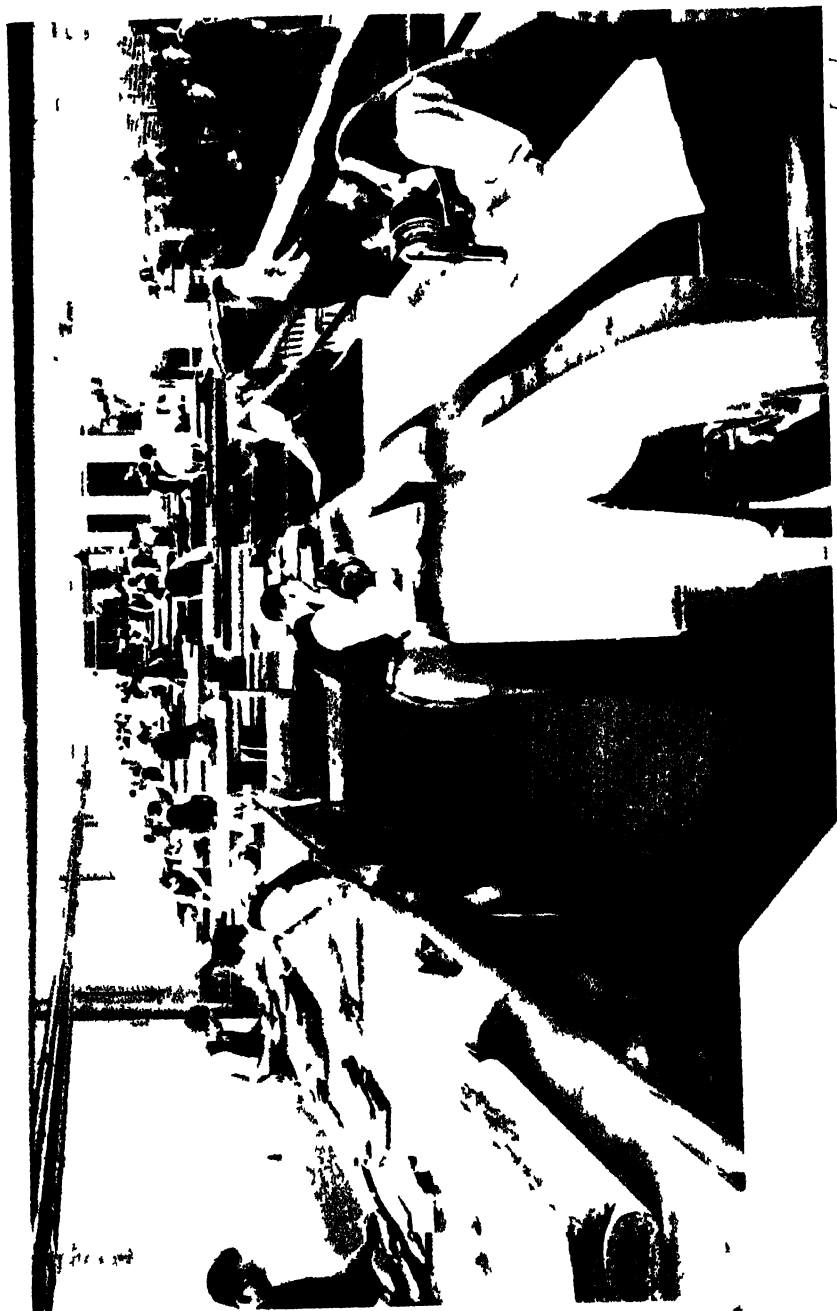
Enterprise, confidence, and a commercial mind can make tailoring by mechanised methods a sound proposition which will satisfy the demands for good, stylish, quality clothing at a reasonable cost to the purchaser. Luxury garments, such as those of evening-dress wear, feature in the modern factory; and they are in every way first-class productions. Old-time methods were slow and often very wasteful of ability. Because efficient organisation has brought speed into the scheme of things, it does not necessarily follow that sloppiness has come into it. There is value in well-ordered speed. The alert "get on with the job, do your bit and pass it on" is a perfectly sound dictum. It acts as something of a mental tonic.

It is one of my frequent pleasures to show practical men around our large factory. On every occasion I invite them to indicate any process or operation which we omit. To this invitation the usual reply is that we put in extra work—and good work—by machine instead of by hand. Therefore, I feel quite convinced that high-grade clothes can be made by our methods, and that they can be produced with a minimum of time-lag. This is, surely, to the good. It would be a truly sorry tale if all progressive industries did not have this speedy output of goods. What a poor standard of life we should have without the amenities made available for our service—at prices within our reach. In my own sphere, the factories make good dressing possible to the man of relatively small financial resources.





THE CUTTING DEPARTMENT



THE SOUTHERN RAILROAD IN

### THE CUTTING AND STYLING OF GARMENTS

Wholesale designing is built upon the basis of average figure proportion. We do not think of the individual but of the majority. In this direction we consider that there is a very high percentage of figures which conform to our average dimensions. Considerable thought has been put into the compiling of the measurement scales we use. They are varied in such a manner as will give the proportions for a large number of average figure types. Heights and girths are classified in this way: "Regulars," "Longs," "Shorts," and "Stouts"—with every inch of chest size to a fitting. There are also many additional scales, such as "Long Stouts," "Short Stouts," and "Extra Stouts." One popular and useful fitting is the "Portly," intended for a figure which has a tendency to "thickening" but which has not yet reached the stage of being a "Stout."

In addition to the fittings for differing heights and sizes, we usually have three main types of models—"City," "Standard," and "Country." The "City" has a relatively narrow sleeve width, a moderate degree of "drape," and just those touches of style which the city man will appreciate. The "Standard" is moderate generally, without any stress on style; whilst the "Country" has ease and general freedom, suitable for action.

The foregoing descriptions refer chiefly to the jackets of suits, models of which are intended for the standard styles of garments. They are designed to give a system of reproduction in the proportions favoured at the present time. The very fastidious person considers that his figure has several particular features. Such a person will not easily be convinced that he has a good stock figure for a particular size. But, in spite of this, the sales of prepared or stock models are growing considerably. This can be explained. Firstly, the customer can see what he is buying; he is looking at a completed suit, not at a length of cloth. He has no doubts in his mind as to whether a certain material will make up to his liking. Secondly, he sees at the outset the fit, style, line, and character of the garments he is trying on. He has the chance to express his like or dislike; and he has the opportunity to inspect other models and to make another choice, if he so desires.

### THE WORK OF THE DESIGNER

It must be stressed that knowledge of a system of cutting does not make a first-class designer. A personal flair for line and harmony of proportion is essential. Such a flair can, to a

certain extent, be cultivated ; but if it is already possessed by a man training to be a designer, that man is fortunate. It will, therefore, be understood that in a work of this kind it is not possible to convey instructions to the reader on every point in garment designing and construction. With care and thought, however, he should be able to get a very good idea of the methods employed in the wholesale trade. And he should acquire the ability to approximate many of the stated amounts that are less definite in character. He should train himself to use imagination and creativeness.

There must be a basis on which to build all models. Once this is decided, we design and produce garments which are later tried-out upon a large number of figures in the particular size group. This is followed by revision and variation in order to achieve the best effects in style and to change, if necessary, some of the fitting qualities. Considerable effort is put into this building up of a model, before and after completion of the making-up process. The model must "go together" with the utmost ease ; the cut must suit the making. Though, as I have said before, these details of work refer largely to coats, the same care and attention is given to the production of other garments, such as waistcoats and trousers.

Different manufacturers of clothing have different methods of production. Making-up in one factory may not be quite the same as that in another. An experienced designer may change his firm. In his new post he may find it necessary to vary his cut in order that it shall suit the established manufacturing process there. Therefore he must be adaptable. If he is not, it is possible that though he was a success with his first firm, he may be a failure with the second.

There is one very important thing to remember when producing a model. Every effort must be made to achieve perfection at the "first go," for it is not the practice in the wholesale trade to fit, rip, and adjust, as it is with the individual private tailor. There is an entirely different approach to the subject. Models must not be left to a fitting process, they should be designed upon sound lines related to the basic draft.

#### MAKING-UP

The production department of a modern clothing factory is a very highly organised assembly of work. It might be cut-up into parts. It is divided into a well-defined series of processes in which the operatives become specialists. The "craftsman" has given place to that of "operatives" and the "operatives" can



TEXTILE FACTORY IN AFRICA

WORKING ON THE WASHINGTON ROAD



lay claim to being experts in particular parts of the making-up process. This splitting-up of the work is carried out in different ways by different firms. The division and sub-division of the series of operations are capable of great variety; some factories adopt a greater degree of splitting-up than others do. As a matter of fact, it can be said of some firms that they split up their manufacture to such an extent as to make the time spent by operatives in picking up and laying down almost equal that given to the actual operation. Such an arrangement may have economic disadvantages.

The machine operations are performed by operatives who are called "top workers." It is their job to put in the pockets. Then there are second and third machinists, employed as canvases, lining-makers, sleeve makers, collar-makers, and paddlers. Some are engaged on sewing around, lashing, bast-ing-out; others are known as sleeves, scye-closers, and button-holders. The hand workers consist of various basters and felling-hands.

Interlinings are made in advance as a separate unit. There are many and varied forms of under-pressing, which are adopted at different intermediate stages in the course of manufacture. There is a machine for each process, designed usually for that particular operation only. The pressing plant is built for its special job of performing its task in the best and most efficient manner. The general machinery of a factory, though noisy and not particularly imposing on account of its bulkiness, is very fine in its timing. Much engineering ingenuity has gone into the construction of such machines as can perform jobs which have about them the stamp of typical hand-craft work.

Organisations differ according to the class of trade for which they cater and in the type of goods they make. In some, a greater degree of hand work is required. There is the "open" coat layout; the fully "bagged" garment, too, and the partially "bagged" production. All these give ample scope in manufacture to the person who has organising genius. Garments of particular type and grade are usually the productions of particular rooms or departments. The same applies to foremen, who have usually studied one aspect of making and one class of make. All garments result from the combined activities of sewing machines, hand worker, and pressing-machines. In the process of all kinds of manufacture are sectionalised; staffs are engaged on particular operations. The coat staff concerns itself only with coats, the waistcoat staff with waistcoats, and so on. Each is distinguished by its training, method, and layout

The ultimate satisfactoriness of clothes made in this way is dependent on the designing and cutting. These must be as nearly foolproof as possible. All parts of garments must be just right—and this applies to the linings and fittings as well as to the actual sections of the garments. Sleeves must have the correct amount of fullness; the collar must go on dead right; linings must fit their garments exactly. All these things are dealt with in the cutting-rooms. Everything is cut in a way which will enable the operatives in the making-up sections of the factory to get on with their work at once. There is no room for doubts and queries. Cutters in small retail shops may take a hint from the above. They are inclined to leave too much to the tailor's judgment—which is not always of the best in these matters.

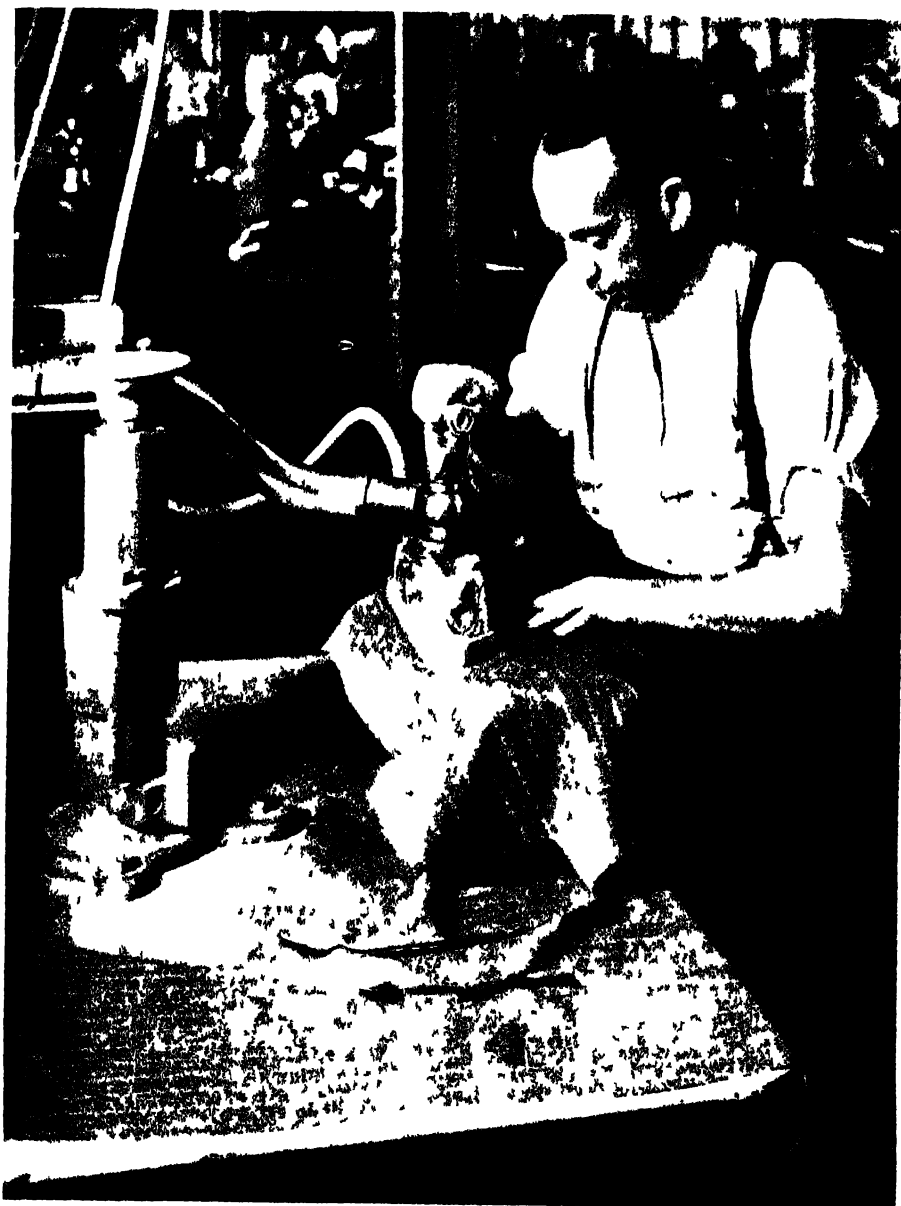
In the making-up department of a wholesale factory the only cutting done is that involved in paring, shaping, and a certain amount of general trimming. None of these operations is carried out with a view to correcting any fault in the parts of garments. Operatives assume that every part of the garment is cut correctly when it comes from the cutting-room. Scissors are used only in the many small "touches" necessary in the course of all garment-making.

The stop-watch enters into the pricing of operations. Calculations are made of the actual time taken by workers to perform certain parts of the manufacture, a slight margin being allowed for eventualities. These calculations are based on observations of a sound average worker, and are applied accordingly. Intelligent operatives are satisfied that wage-rates should be fixed by testing, rather than by judgment or guess-work—usually productive of argument and discontent. A time having been established for the performance of any operation, the organisation has to see to it that there is no running about on the part of workers, no "to-and-fro," with its consequent time-losses. Work must come to hand in continuous flow. The whole success of the large clothing factory revolves round efficient planning, and the keen manufacturer will recognise this fact. Results are what count to him.

#### WELFARE FACILITIES

The health and happiness of operatives are carefully considered in the planning of modern factories. Every one has its medical clinic, where doctors and skilled nurses are in attendance throughout the day. Accidents are dealt with at once, and observation of general health is maintained. There are





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facilities for the enjoyment of music and such social amenities as sports, concerts, dances, etc. Many factories have libraries.

Everything that can be done to assist in bringing a spirit of goodwill between individuals and between the staffs of different departments is done. Where work is carried on in an atmosphere of friendliness, the work itself is better and the workers are happier.

## CHAPTER II

# THE WHOLESALE TRADE DRAFTING OF GARMENTS

By G. W. SUMPTER

*(First President of the Federation of Clothing Designers and Production Managers)*

### SKELETON OF THE SYSTEM FOR COATS

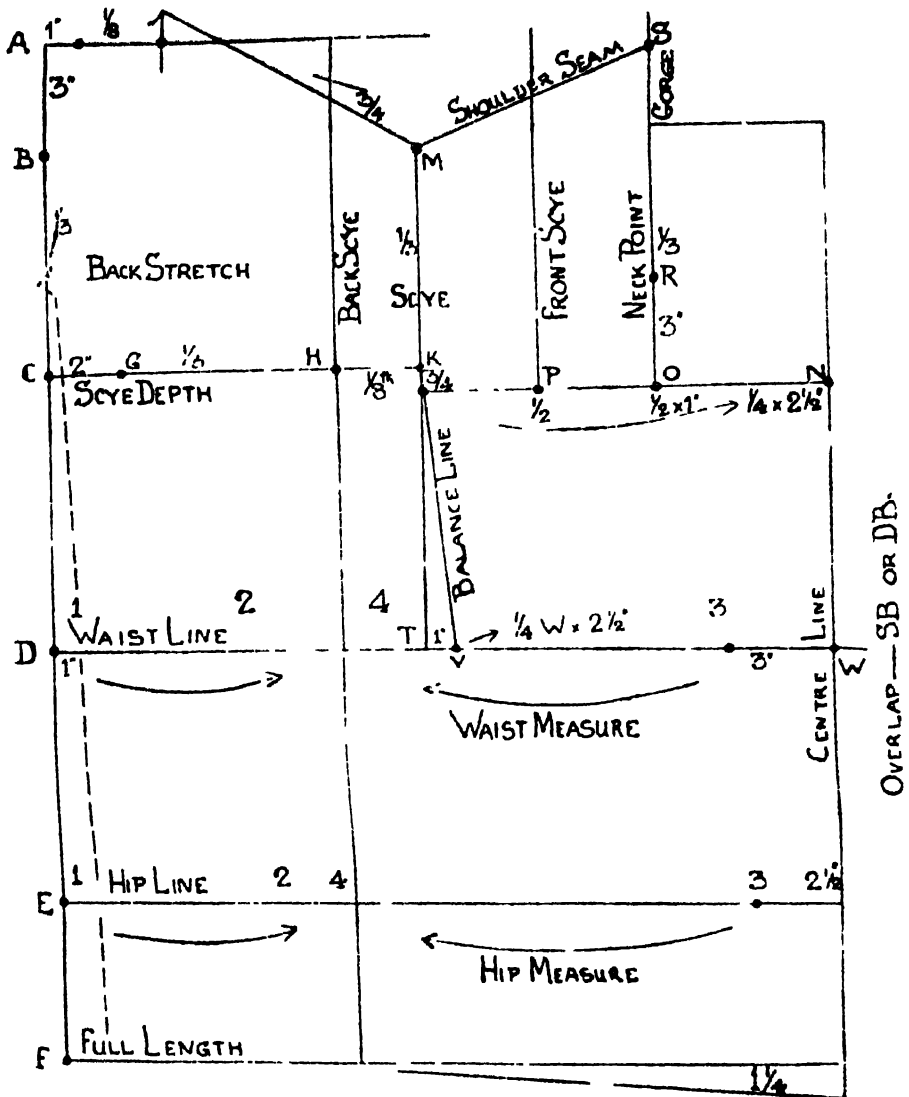
#### Diagram 1

**T**HERE are certain points which must be fixed before any attempt is made to build up the design of a garment, and there are certain lines which connect these points and produce something of a scaffolding on which to work.

Here is the system of drafting, free from any actual garment lines. This is the basic structure to which is applied the style and character of the garment it is the intention to produce. Style and outline are, as it were, personal to the designer; in them he may express his own artistic ideas. But there must always be something of a method in "line-out" before he gets down to the business of drawing in the garment features.

In this basic diagram the points numbered and lettered are similar to those which appear on the completed drafts. The definite quantities are stated in a clear systematic manner; such points as are dependent on the styling of the moment are not stated in this initial layout. It is, however, a kind of key plan from which may be drafted all jackets, coats, and overcoats of what we might call standard design. Waistcoats, too, are designed from a very similar basis, with such variations as are necessary for this particular garment.

The styles depicted in the drafts of garments which follow are those which are popular to-day and are likely to remain so for some time to come. Their main features will remain very much the same. Possible variations may be: differences in waist location, varying runs of fronts, wider or narrower types



## THE SYSTEM FOR ALL COATS.

DIAGRAM 1

of lapels, and differing shapes of collars. These are, after all, matters of detail which do not affect the general design of garments.

Throughout this chapter I shall not be greatly concerned with "system"—only to the extent necessary to set out the basic structure of the garments described. It is my intention to avoid anything restrictive to the reader's own artistic outlook.

## THE LOUNGE COAT

## Diagram 2

THE essential points which appeared in the basic diagram are here set out again with the outlines of the garment superimposed. Those sections of the draft for which I have not quoted quantities are dependent upon the style of the moment or the desire of the designer.

This model has in it the general build and most of the salient style features of the present day. The back is fairly wide; there is a moderate "drape" effect; the waist is not over-suppressed; the seat section is relatively close.

*Scale is  $\frac{1}{2}$  Chest Measure*

## INSTRUCTIONS FOR DRAFTING

A to B -  $\frac{1}{2}$  3"  
 B to C -  $\frac{1}{2}$  scale  
 D is the waist length, L the hip or seat line, and F the full length  
 C to G - 2"  
 G to H -  $\frac{1}{2}$  scale  
 H to K =  $\frac{1}{2}$  scale  
 K to M -  $\frac{1}{2}$  scale  
 Drop K  $\frac{1}{2}$ ", square forward  
 K to N -  $\frac{1}{2}$  scale plus  $2\frac{1}{2}$ "  
 O is  $\frac{1}{2}$  K to N plus 1" towards N  
 P is  $\frac{1}{2}$  K to O  
 O to R - 3"  
 R to S -  $\frac{1}{2}$  scale  
 Add  $\frac{1}{2}$ " extra width to back at H  
 Go in at D  $\frac{1}{2}$ "; draw through, then shape centre  $\frac{1}{2}$ " as at 1

The back neck from A is  $\frac{1}{2}$  scale plus 1", mark up  $\frac{1}{2}$ " and shape to  $\frac{1}{4}$ " below A

From T come forward 1" to o'  
 o' to W -  $\frac{1}{2}$  waist plus  $2\frac{1}{2}$ ".

Waist. Shape back to style desired, after which measure 1 to 2, apply to point 3 (3" from centre line) and measure to side seam, 4,  $\frac{1}{2}$  waist

Hip or seat Measure back at hip, apply to 3 ( $2\frac{1}{2}$ " from centre line), measure out to 4,  $\frac{1}{2}$  of the hip size

The outline of gorge, width of lapel, shape of fronts, are to personal styling

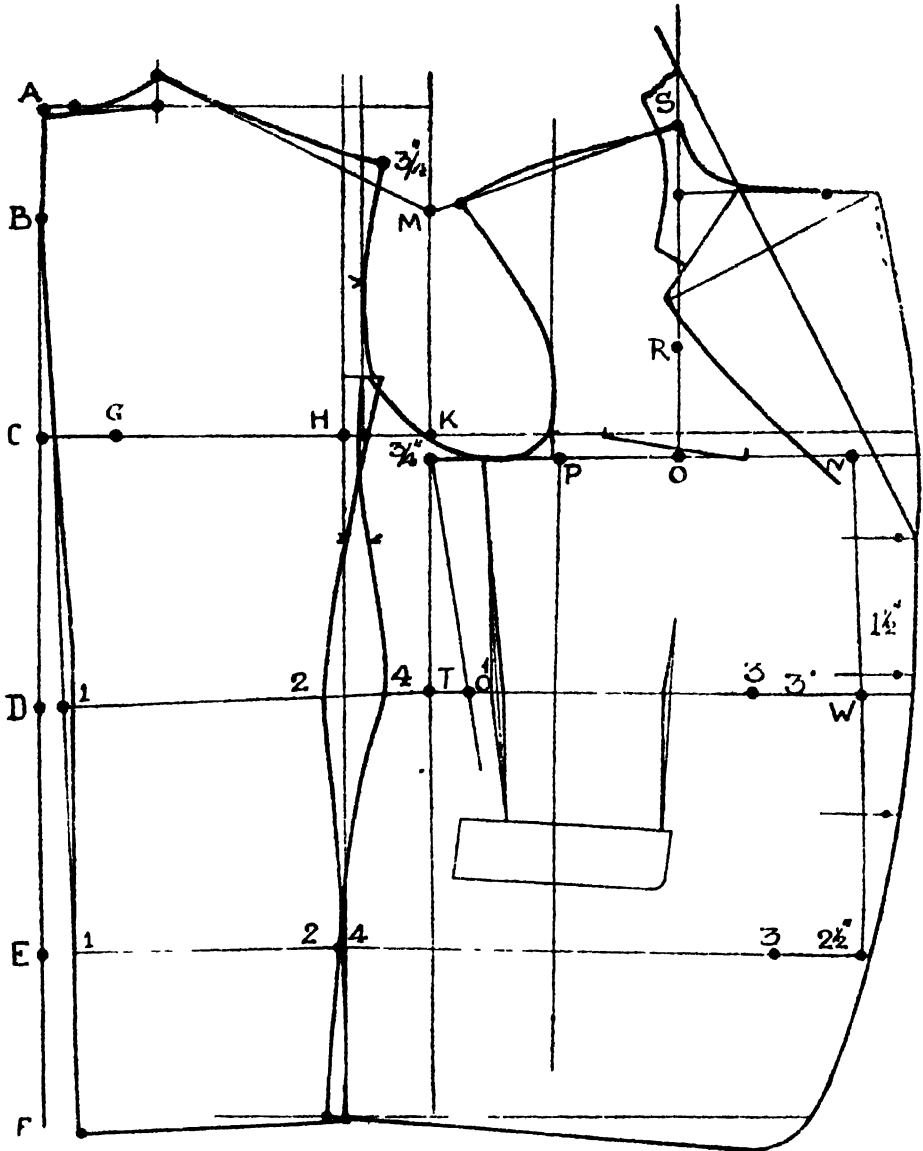


DIAGRAM 2.



## THE D.B. REEFER

## Diagram 3

THIS is a very popular style of garment at the present time, and is one which lends itself to a number of fashion features. Widths of lapels and fronts may be varied; depth of gorge may be increased or decreased; and the spacing of buttons may be made according to different tastes. These are matters which allow the designer freedom for his artistic bent.

## INSTRUCTIONS FOR DRAFTING

*This draft is made from the basic system, the points being located in the same way as that described for Diagrams 1 and 2.*

*The additional structural features of the D.B. style are as follows:*

At W, drop  $\frac{1}{4}$ " below the waist and square down for the new centre line

Cut down at the gorge and fold out from the lapel edge  $\frac{1}{4}$ ", in order to shorten the contour of the lapel edge itself and to form the gorge dart.

The front overlap is  $3\frac{1}{2}$ ", back  $2\frac{1}{2}$ ", for button placement.

As stated above, lapel style, gorge depth, etc., are variable. In the present draft they are in line with the character prevailing at the moment. No definite ruling can be applied to this. The subtle style changes, small though they may be, are essential to the maintaining of up-to-date outlines.

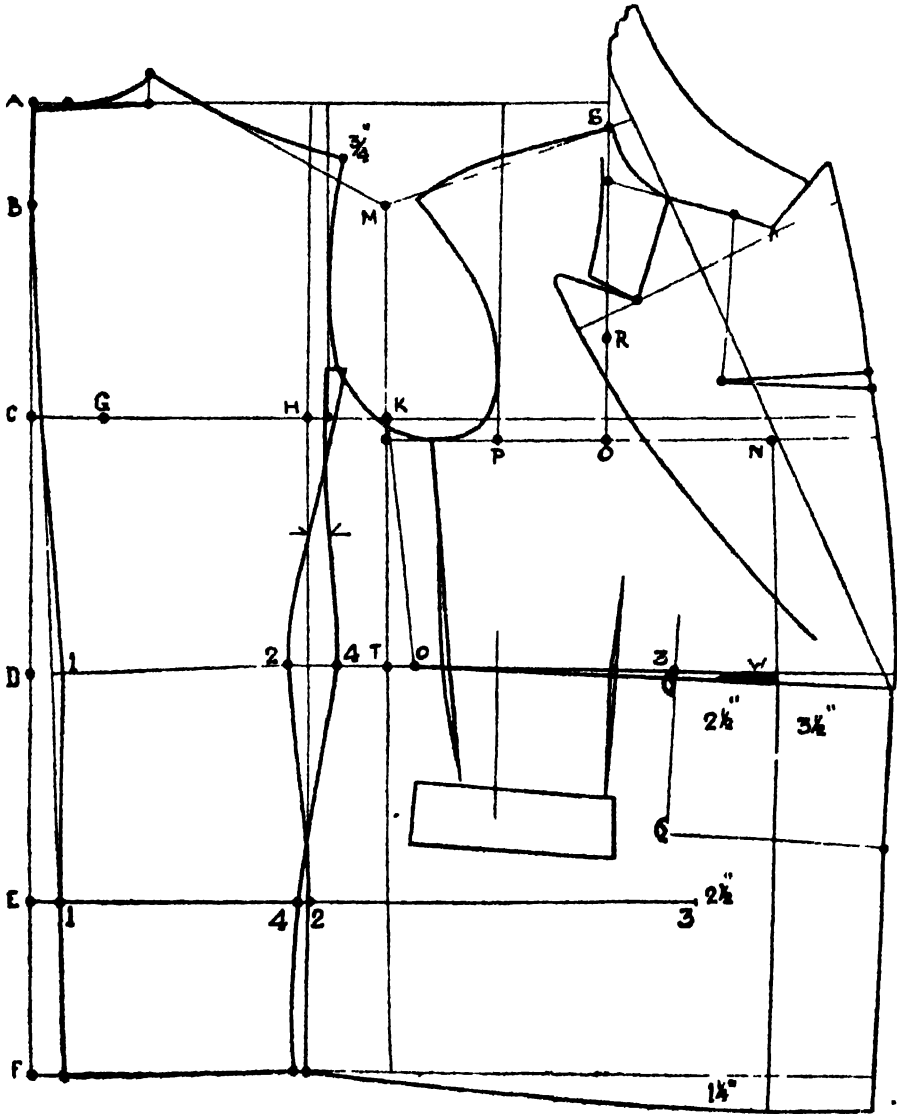


DIAGRAM 3

## THE HACKING JACKET

## Diagram 4

THE above title is applied nowadays to a number of jackets designed for general leisure wear and not exclusively for field sports. It is not surprising that this style of jacket enjoys popularity; it has pleasing lines and it "looks the part" for many occasions.

## INSTRUCTIONS FOR DRAFTING

*The basic method of construction is exactly the same as for the lounge draft. The main changes are:*

Additional length, with more "spring" on the hips to give a skirty styling. The side pockets are usually on the slant and in most cases carry flaps. An outside ticket pocket, in the same design, is a popular adjunct. Side vents are usual; but often a single vent in the centre back is adopted. Side vents are made anything from 5" to 7" in length; back vent should be about 12" long.

When such a model is desired for actual riding purposes, the armhole should be raised and the back scye section of it should be closed in. The sleeve should receive corresponding changes to allow for forward action.

There is a slight difference in the location of waist suppression at 2-4. This is raised  $\frac{3}{4}$ " to 1" above the natural waist line, an arrangement that will give better "flare" to the skirt section.

Balance marks are indicated at the upper part of side-seams. It is a good plan to make these in cases where the contour of the seams is shapely.



## SLEEVE AND COLLAR CUTTING

## Diagram 5

**F**OR the sleeve, the height of hindarm pitch may be fixed at  $\frac{1}{4}$  scale up from the scye base. Crown height is found by linking B-B on the coat draft and dropping 1" from this line to locate point D. This procedure is clearly indicated on the upper diagram, which is a reproduction of the scye and shoulder sections of the coat.

## INSTRUCTIONS FOR DRAFTING

A to C and A to D on the sleeve draft are the above amounts respectively  
A to B on the sleeve is the same as on the coat—front.

B to C on the sleeve is the same as on the coat—back.

Divide the crown into three equal parts as indicated on line from D

H is the sleeve length; link H with C  
E is midway between H and C; strike out to F,  $1\frac{1}{2}$ " or 2"

Measure for the under-sleeve around the base of the armhole in the closed position. Apply this amount *in a direct line* to the sleeve draft.

See that the front run of sleeve follows the scye and that it allows for  $\frac{3}{4}$ " of

The actual crown should have 1" of fullness—applied to the line of seaming, *not on the edge*.

The forearm length is fixed by pivoting from C to H and swinging forward to locate G; H to G is the cuff width plus seams.

A false forearm may be given (as in the draft), its width being  $\frac{1}{4}$ " to 1". This amount is put on the top-sleeve and taken off the under-sleeve.

Construction of the collar is based upon standard lines, and is shown in the diagram. Careful measuring of the gorge and gauging of the length of lapel roll must be taken into account. Different shapes are, of course, required for different style effects.

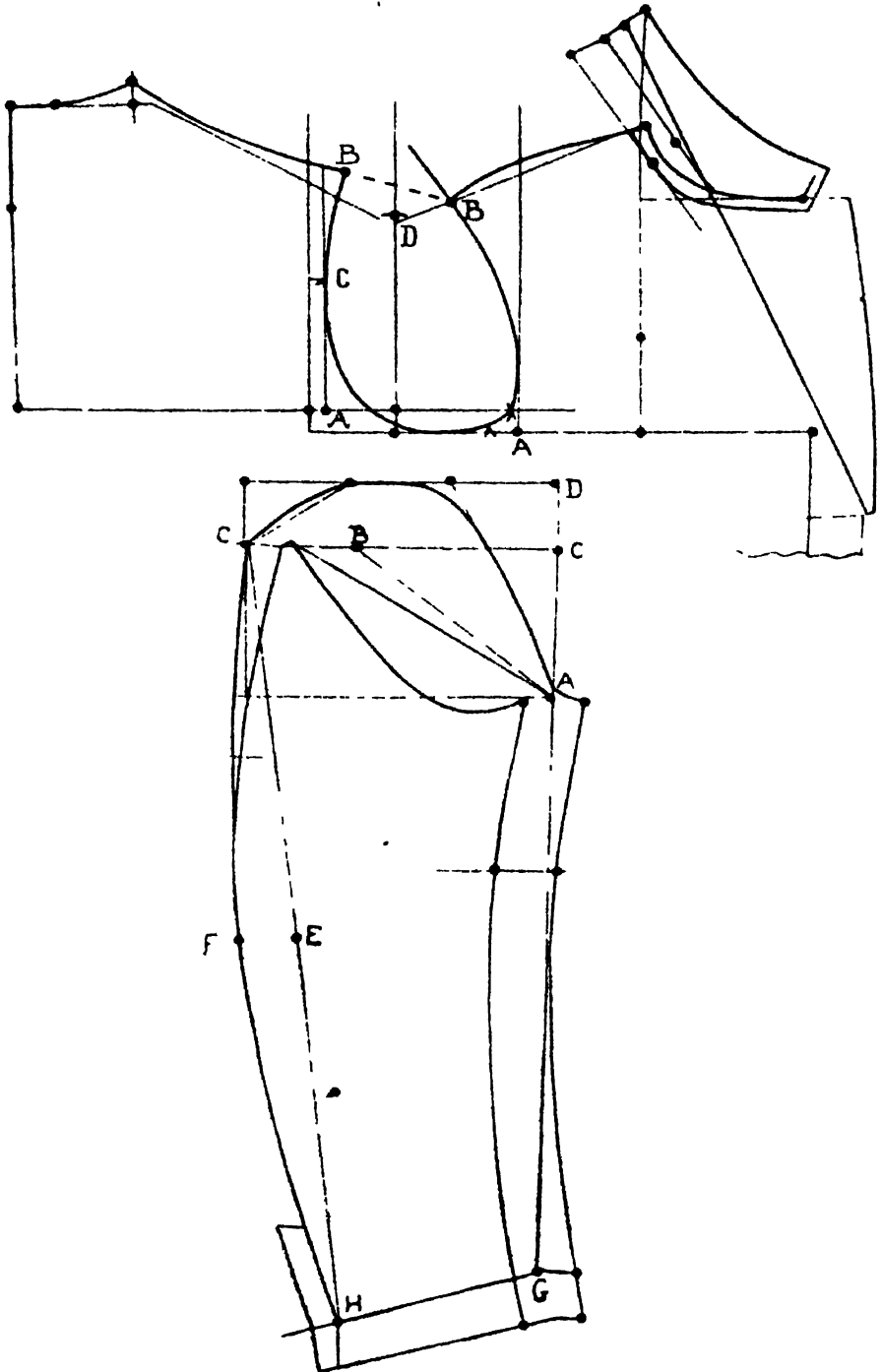


DIAGRAM 5.

## S.B. AND D.B. WAISTCOATS

Diagrams 6 and 7

THESE drafts are standard examples of the two styles they depict. The constructional points may be taken as a basis for any style variations that may be desired.

*Scale is  $\frac{1}{2}$  Chest Measure*

## INSTRUCTIONS FOR DRAFTING

A to B =  $3''$ .  
 B to C =  $\frac{1}{2}$  scale  
 C to G =  $1\frac{1}{2}''$ .  
 G to H =  $\frac{1}{2}$  scale.  
 H to K =  $\frac{1}{2}$  scale.

K to M =  $\frac{1}{2}$  scale  
 K to N =  $\frac{1}{2}$  chest plus  $2\frac{1}{2}''$ .  
 O and P are marked at equal thirds of the distance K-N.  
 O to R =  $3''$ .

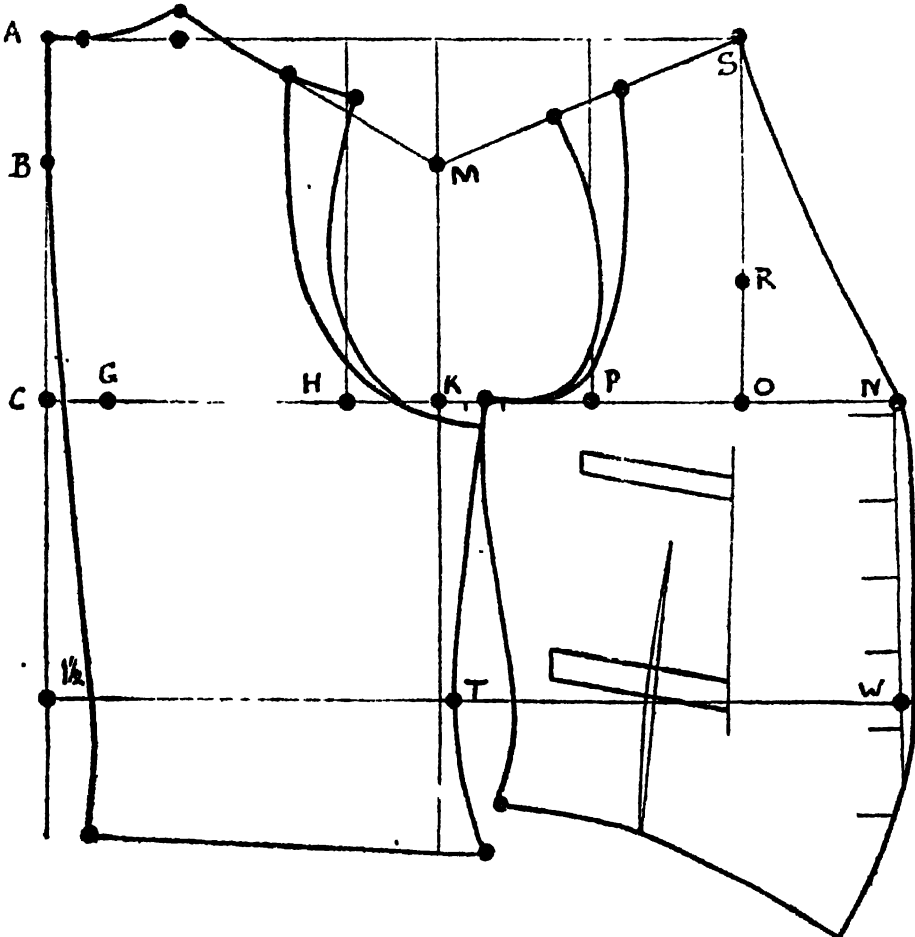


DIAGRAM 6.

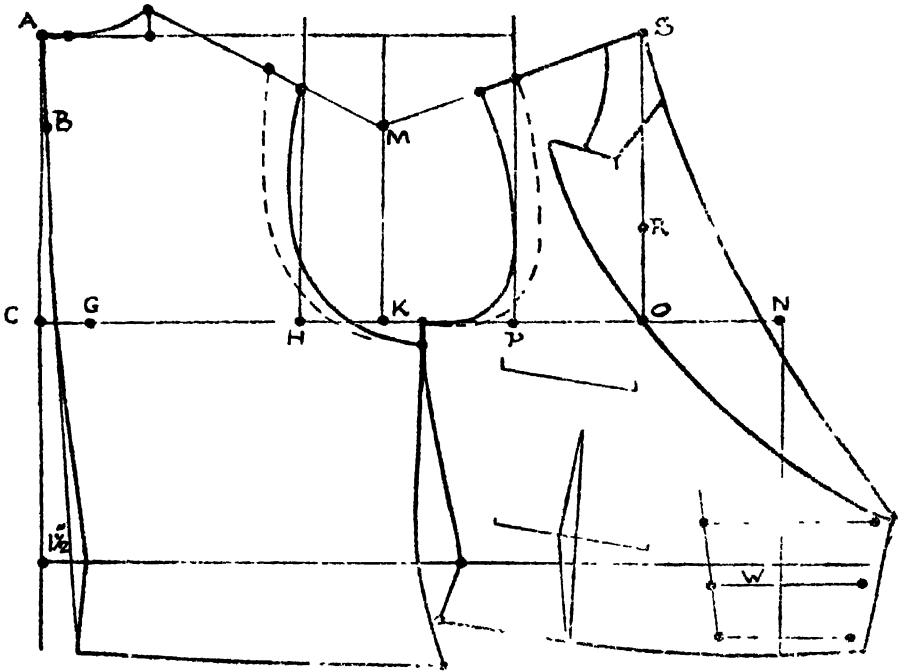


DIAGRAM 7

R to S =  $\frac{1}{2}$  scale

The back neck is  $\frac{1}{2}$  scale plus  $\frac{3}{4}$ "

The back width at chest and waist is variable in each case. It is usually  $\frac{1}{2}$  scale plus 2" at the chest; T from back-seam is  $\frac{1}{2}$  waist plus  $1\frac{1}{2}$ "

W from T is  $\frac{1}{2}$  waist measure plus  $2\frac{1}{2}$ ", there is  $1\frac{1}{2}$ " suppression of waist at the side-seam.

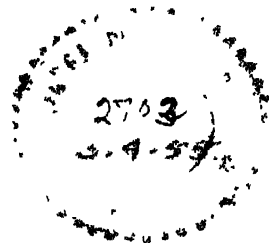
The back is dropped slightly at the top of side-seam to produce a longer back balance.

On the S.B. draft there is an allowance of one seam ( $\frac{1}{4}$ ") beyond the centre

line for the front edge. On the D.B. there is a  $3\frac{1}{2}$ " and a  $2\frac{1}{2}$ " extension at top button position and bottom edge, respectively. The button line is  $\frac{1}{4}$ " less in each case.

Widths and lengths are both variable to individual taste.

*Style Note.* In each draft two widths of shoulder are indicated. The standard width is the greater of the two; the narrower width is preferred by some designers—especially when supplying American and Continental customers.





## BASIC OVERCOAT DRAFT (S.B. SAC MODEL)

Diagram 8

THE main feature in the drafting of overcoats is that of size. These garments have to be worn over other garments; the covering factor has to be kept in mind. This draft may be regarded as the basis for all overcoats. I have used the sac style for the purpose of indicating the constructional points. It is still a popular style of garment—a good general-purpose overcoat.

For construction the chest dimension (based on measures taken over a waistcoat) is increased 2" to 4"—according to the type of garment required and the thickness of the material being used. Thus a 38" chest would be drafted at 40" to 42".

*Scale is  $\frac{1}{2}$  Increased Chest Measure*

## INSTRUCTIONS FOR DRAFTING

A to B =  $3\frac{1}{2}$ ".

B to C =  $\frac{1}{2}$  scale

C to G =  $2\frac{1}{2}$ ".

G to H =  $\frac{1}{2}$  scale.

H to K =  $\frac{1}{2}$  scale.

K to M =  $\frac{1}{2}$  scale.

Back neck is constructed on the same basis as for lounge draft

K to N =  $\frac{1}{2}$  scale plus 3".

X is  $\frac{1}{2}$  of the above, plus 1" towards N

P is  $\frac{1}{2}$  of K-X.

O is midway P-N or  $\frac{3}{4}$ " in front of X.  
Square up from O to S for the neck-point.

Drop  $\frac{3}{4}$ " from N to T.

Square the centre line from K-T line.

O to R =  $3\frac{1}{4}$ "; R to S =  $\frac{1}{2}$  scale

K to M =  $\frac{1}{2}$  scale for the back section - plus 1" for forepart only.

Raise the back  $\frac{1}{2}$ " at the shoulder end.  
For the placing of the side-seam go forward 2" from H and mark up 1" to 3. Square a guide line down from this point.

The side-seam of the back is drawn from 3 through U, which is 1" from the guide line. The side-seam of the forepart is drawn from  $\frac{1}{2}$ " above 3 on the scye curve through W, which is  $2\frac{1}{2}$ " from the guide line. It also overlaps the back at the scye—about  $\frac{3}{4}$ ".

It will be seen that a longer back-balance is provided, an essential feature in this type of overcoat

The extent of the front overlap is a matter of taste. In the present draft  $2\frac{1}{2}$ " is allowed over the centre line I-Y-Z to the front edge.

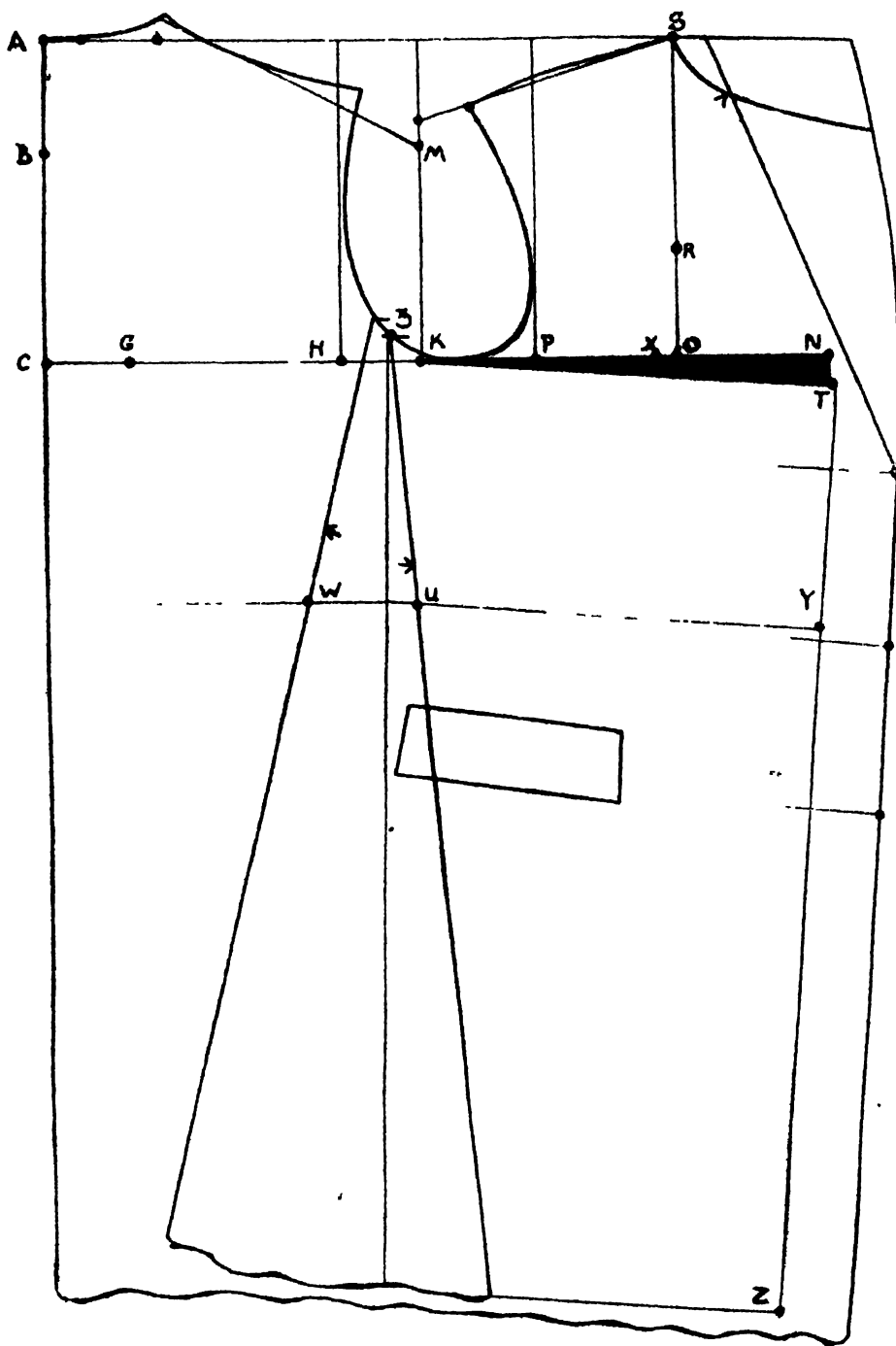


DIAGRAM 8.

## THE CITY CHESTER

Diagram 9

IT is probable that no other overcoat has had such a long run of popularity as this D.B. semi-fitting style—and its appeal is likely to last some time. Smartness and comfort are happily combined in its design, and it may be made up in a variety of cloths. The model depicted here is one with three buttons, all buttoning. This has, in recent years, gained almost as much favour as the button-two and two-show-three styles.

The scale for the construction of this coat is based on the same calculations as those indicated in the preceding draft.

*Scale is  $\frac{1}{2}$  Increased Chest Measure*

## INSTRUCTIONS FOR DRAFTING

A to B =  $3\frac{1}{4}$ ".  
 B to C =  $\frac{1}{2}$  scale.  
 D is the waist length. Continue to full length, as usual.  
 C to G =  $2\frac{1}{4}$ ".  
 G to H =  $\frac{1}{2}$  scale.  
 H to K =  $\frac{1}{2}$  scale.  
 K to M =  $\frac{1}{2}$  scale; add  $\frac{1}{4}$ " to the forepart line (for padding) and "spring" out  $\frac{1}{4}$ " at the back shoulder.  
 Back neck as for the sac draft.  
 K to N =  $\frac{1}{2}$  scale plus 3".  
 O is midway plus 1" towards N.  
 P is  $\frac{1}{2}$  of K-X.  
 O is mid way P-N or  $\frac{1}{4}$ " in front of X.  
 Square up from O to S for the neck-point.

O to R =  $3\frac{1}{4}$ "; R to S =  $\frac{1}{2}$  scale.  
 Square down from K to V and mark forward 1" to W.  
 W to the centre line in the waist is  $\frac{1}{2}$  waist plus 3".  
 Drop  $\frac{1}{2}$ " on this line to give centre line below waist, by squaring down.  
 Complete the draft, as indicated, marking darts, etc. The depth of gorge, amount of shaping at waist, degree of skirt "spring," and width of front overlap are all variable to the style and character desired. For a semi-skirty effect, raise waist suppression points at side-seam as indicated.  
 The amounts marked on the diagram for front overlap are average.

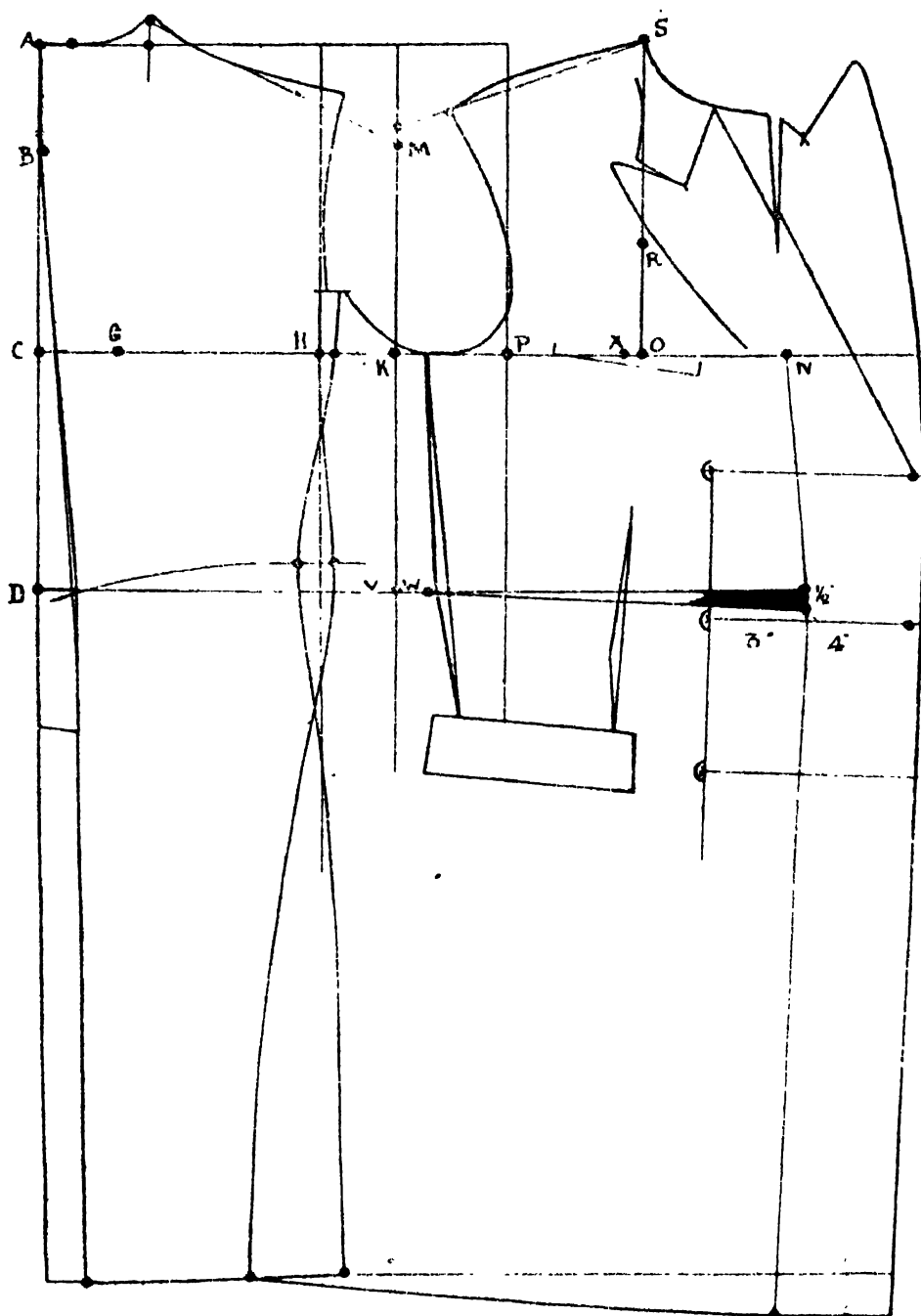


DIAGRAM 9.

## THE "ULSTER" OVERCOAT

## Diagram 10

THIS is a bold, comfortable style of over-garment, and is very well suited to travel wear. There are many types of "Ulster," some with half-belts, some with belts all round, others with double half-belts. Quite a number, however, are designed on the lines illustrated in the draft shown here—that is, a loose-hanging style, with fairly wide fronts carrying six buttons. The pockets shown are patches, with flaps

Scale is  $\frac{1}{2}$  Increased Chest Measure

(In an overcoat of this kind the maximum increase—4"—is advisable, especially if the cloth is thick.)

## INSTRUCTIONS FOR DRAFTING

A to B =  $3\frac{1}{2}$ "  
 B to C =  $\frac{1}{2}$  scale  
 C to G =  $3$ "  
 G to H =  $\frac{1}{2}$  scale  
 H to K =  $\frac{1}{2}$  scale  
 K to M =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ " the back is raised  $\frac{1}{2}$ " at shoulder end  
 Forepart shoulder line is run to M in this draft  
 K to N =  $\frac{1}{2}$  scale plus  $3$ "  
 X is  $\frac{1}{2}$  of the above plus  $1$ " towards N  
 P is  $\frac{1}{2}$  of K-X  
 O is midway P-N or  $\frac{7}{8}$ " in front of X  
 Square up from O to S for the neck point  
 O to R =  $3\frac{1}{2}$ ", R to S =  $\frac{1}{2}$  scale  
 Drop  $\frac{1}{4}$ " from N to I, square the centre line from K-I line

The depth of gorge may be made according to the style desired

The amount of "spring" at the side seams, calculated at U and W, is variable for a relatively straight hang or a full swing style

The amount of front overlap is in proportion to the general character and size of the garment. It is usually arranged with a button stand of  $7\frac{1}{2}$ " to  $8$ "

The width of the back neck, as in previous drafts, is  $\frac{1}{2}$  scale plus  $1$ ". For loose overcoats—and especially for those of the "Ulster" class—it is sometimes advisable to give a little extra contour to the neck size

Width of lapel and collar may be decided according to taste



## THE RAGLAN OVERCOAT

Diagrams 11 and 12

**T**HE cutting of Raglan overcoats is not such a big problem if the transfer method is adopted. This consists of drafting a loose-fitting garment, placing the shoulder-seam very high so that it falls on the peak of the shoulder. After this, the Raglan design is superimposed and the portions—or horns as they are sometimes called—which become part of the sleeve, are transferred.

The garment should be of very generous dimensions, for it is part of the character of a Raglan to have a loose, easy hang. There is scope for good designing in the placement and run of the seams—particularly in the sleeve section. The run of these seams can alter the appearance of the figure on which the coat is being worn. One run may suggest a square shoulder, another may indicate a sloping shoulder and a relatively long neck. Careful judgment must always be used in this matter. It is customary to cut Raglans rather deeper in the scye; when using the basic draft this section should be marked down one size. The amount of bias in the sleeve and shoulder-seams calls for a definite process of staying—otherwise serious defects may result. It is usual to ease on a little sleeve to both front and back, in the region of the shoulder end, in order to create wearing comfort.

The Raglan is an over-garment of particular charm, and is eminently suitable for wear by a person of good average, natural shoulders. Although it may be worn with fairly good effect by a person with sloping shoulders or by one of very square build, it is not quite so suitable an overcoat for these figures.

## INSTRUCTIONS FOR DRAFTING

The main construction is that of the Basic Overcoat Draft, and the scale is half the increased chest. It will be noted that I draft the transfer sections of both scye and sleeve by straight lines. This facilitates the putting together of the pieces during making-up.

Point M, which I have ringed, is the pivotal point of the construction. The distance from K to M is made  $\frac{1}{2}$

scale plus 1". Mark the run of the back shoulder-seam 1" above point M and the run of the forepart shoulder-seam 1" below it. This locates the position of the high shoulder-seam. Connect P-X of the forepart scye and Y-Z of the back scye by straight line-out, and mark in the shaded portions as indicated. These represent the parts to be transferred.

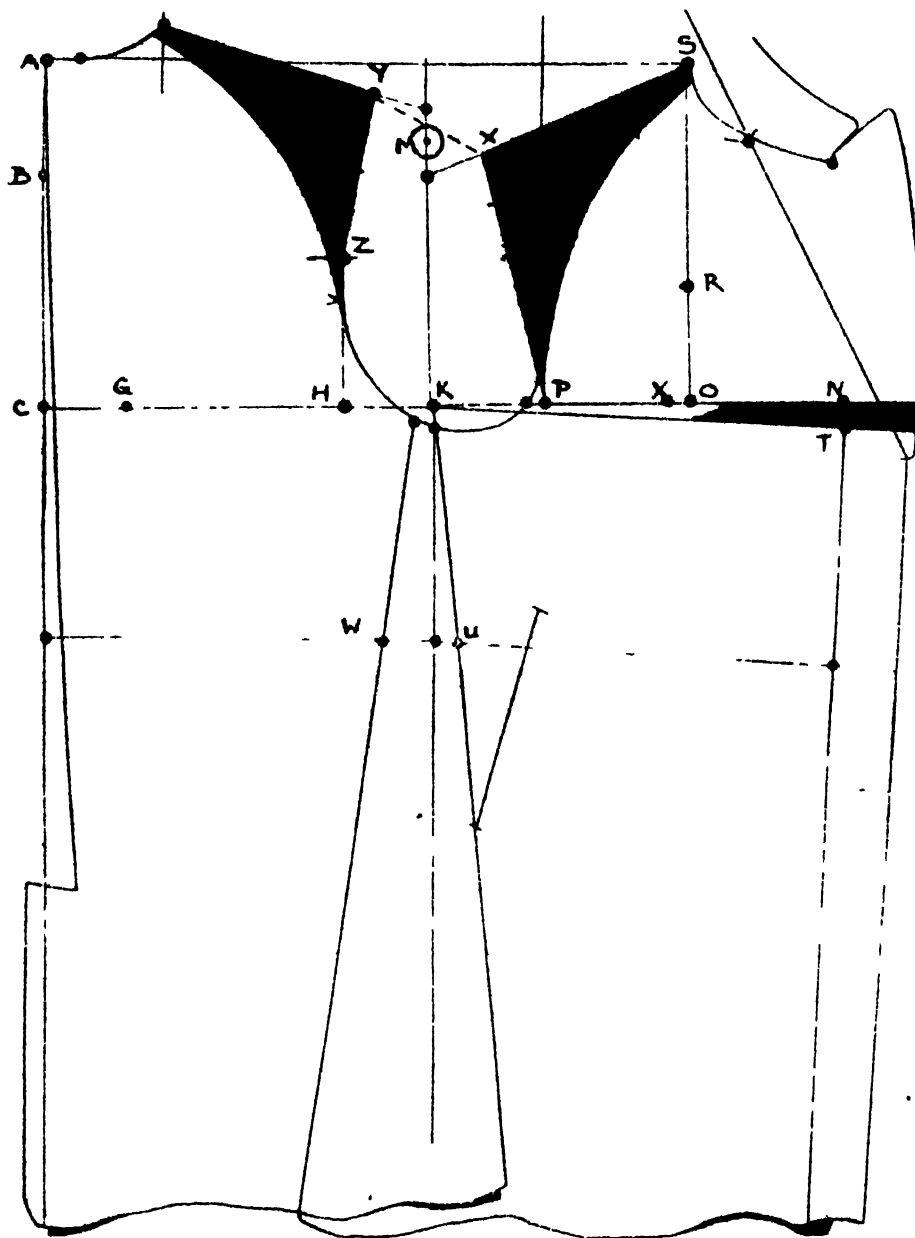


DIAGRAM 11



## THE SLEEVE—DIAGRAM 12

The basic procedure is applied, after which the crown line is divided by a half and 1" is taken out. Line up by straight lines and apply the shaded portions (which have already been

cut away from the coat) to the sleeve draft. Next add  $\frac{1}{2}$ " at front and back, and complete as indicated in the diagram

NOTE: *The shoulder seams must be exactly equal in length*

The line Z-Z on the sleeve transfer is set at the level of Z on the coat; this is the standard back-pitch location. For the Raglan, a lowered pitch is a desirable feature. It has been effected by dropping 1" below Z. The sleeve extension necessary to fit at the lowered pitch is clearly shown on the diagram.

The overarm-seam of the two top-half sections is overlapped on the draft to indicate the seam allowance. Balance marks are inserted midway.

A  $\frac{3}{4}$ " false forearm is illustrated, with the corresponding reduction on the under-half, as shown at H.

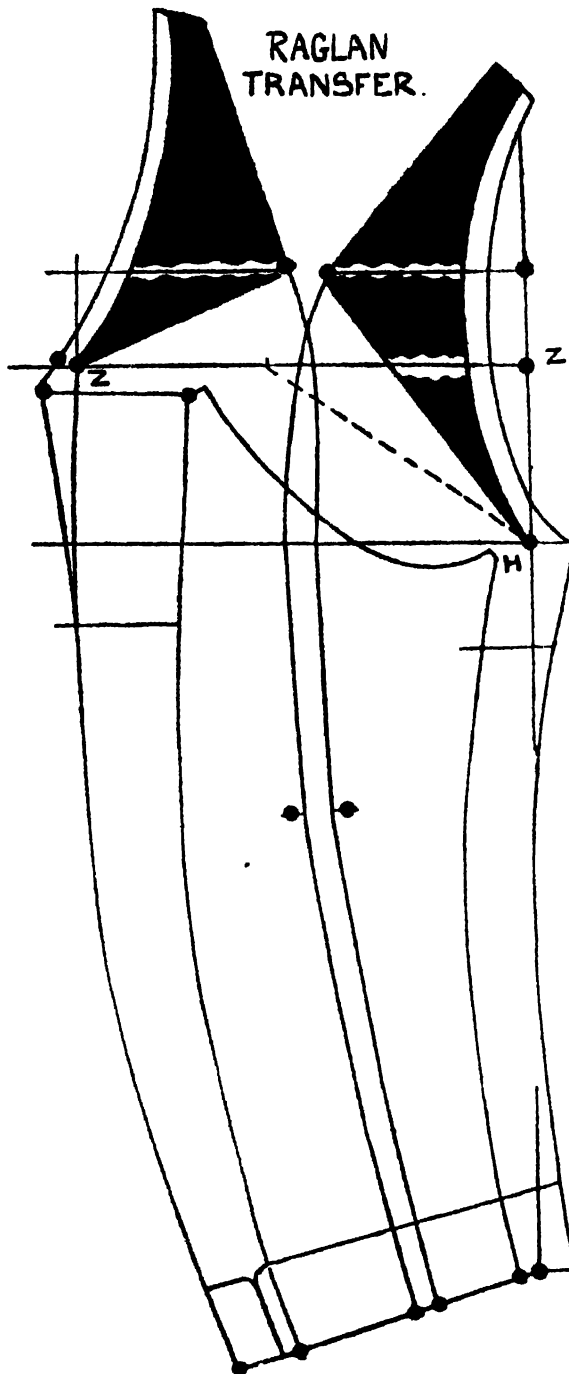


DIAGRAM 12.

## THE EVENING DRESS COAT

Diagram 13

THIS garment belongs to what is sometimes referred to as the "luxury" class of clothes. Undoubtedly, it lends itself to artistic interpretation and gives the designer ample opportunity to exercise his art and skill. It has a very long history, and has passed through many style changes in the course of its life. Its present-day design is, perhaps, the best it has ever had. The model depicted here is based on the lines accepted by the leading cutters and designers.

The draft will provide a basis that can readily be made applicable to Morning Coats and Frock Coats—and to all other garments of the body-coat type.

*Scale is  $\frac{1}{2}$  Chest Measure*

## INSTRUCTIONS FOR DRAFTING

A to B = 3".

B to C =  $\frac{1}{2}$  scale

C to G = 2".

G to H =  $\frac{1}{2}$  scale.

H to K =  $\frac{1}{2}$  scale.

K to M =  $\frac{1}{2}$  scale.

Drop 1" at K and square forward for the new chest line.

Go forward  $\frac{1}{2}$ " at H for extra back width.

X to N =  $\frac{1}{2}$  chest plus 2 $\frac{1}{2}$ ".

O is midway plus 1" towards N.

P is  $\frac{1}{2}$  of X-O.

Before drawing the scye, raise the base  $\frac{3}{4}$ " above the new chest line. (The scye of a dress coat must be shallow to allow freedom for the necessary arm movement.)

Square up from O to S for the neck-point.

O to R = 3"; R to S =  $\frac{1}{2}$  scale.

Square down from K to T and go forward 1" to V.

To fix the waist size, measure from the back-seam (1" in from construction line at D) to point V. Compare this amount with  $\frac{1}{2}$  of the half-waist, taking out the over-measure in the following manner:  $\frac{2}{3}$  of excess between back and sidebody and  $\frac{1}{3}$  between sidebody and side-seam.

## FURTHER NOTES ON THE DRAFT

As the dress coat is a non-buttoning garment, relying on adequate length of back-balance to hold it in position, it is important to keep the front-balance relatively short. The construction herewith makes allowance for this factor.

The widths and proportions of the back shapes are variable to taste.

Some designers like a relatively small sidebody, whilst others like this to have a bold upper part and to taper definitely into the waist. Decisions as to such matters of style will be made in accordance with the type of coat required.

The front skirt lines up with the neck-point and has a shape which is variable to different periods and for different purposes. The same may be said of the shape and width of lapels.

The back of skirt is mainly constructed on a line squared down from the rear-seam of side-body on the waist line. On this vertical line, at a point on the seat level, mark out  $\frac{3}{4}$ "; then shape the back of skirt as indicated. The bottom of sidebody (at rear) is dropped 1" below the waist line.

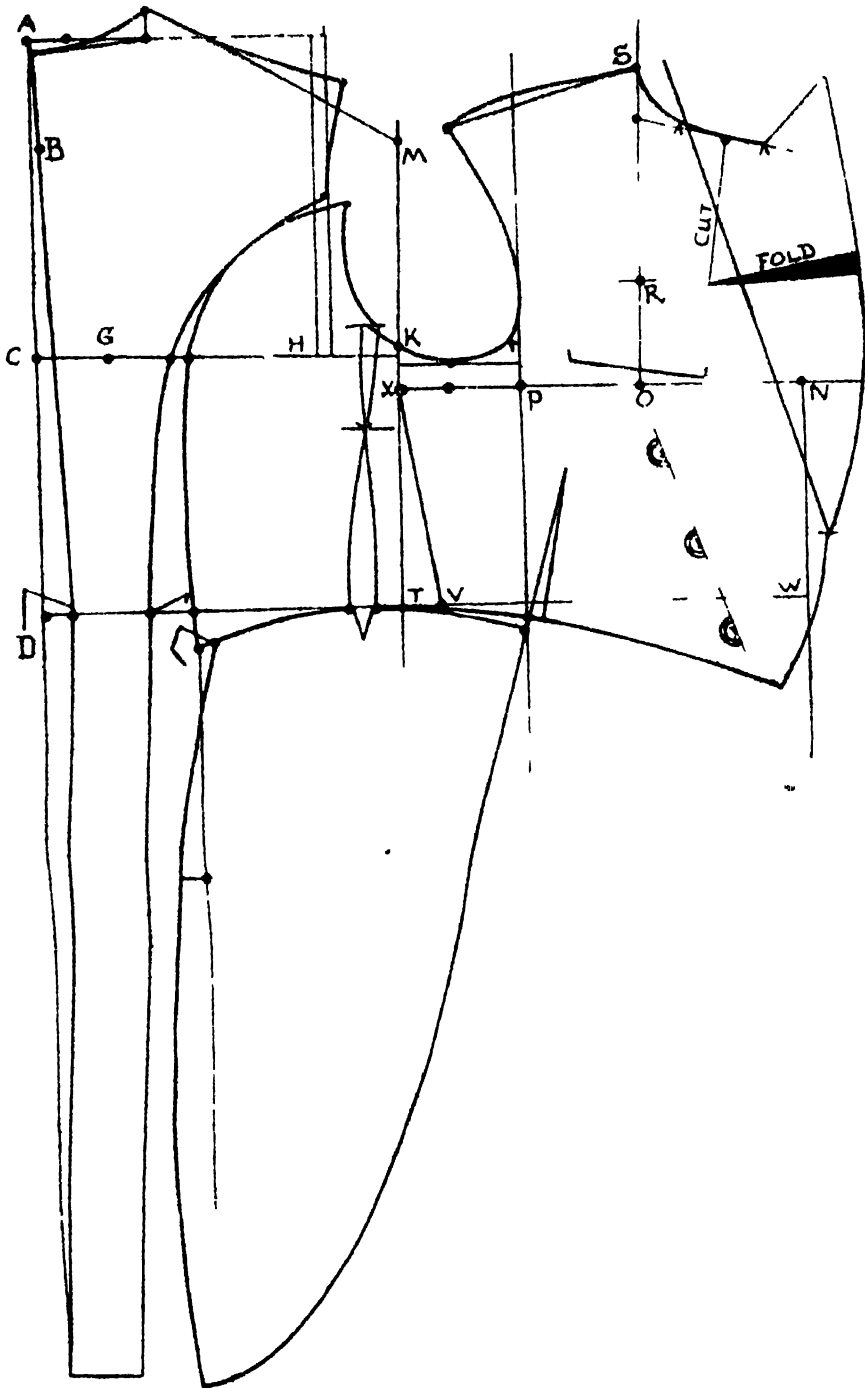


DIAGRAM 13.

## GENERAL REMARKS ON THE PRECEDING DRAFTS

ON all the coat drafts constructed on the lounge basis, the forepart side-seam overlaps the back at the top joining position about  $\frac{1}{2}$ ", thus providing the moderate "drape" effect to which I referred at the outset. A similar overlap occurs on the dress coat. On the drafts of all garments allowance is made for the taking of  $\frac{1}{4}$ " to  $\frac{3}{8}$ " seams—except at centre back, the seam of which is sewn in the mark.

The person of little experience should have before him a good stylish fashion-plate depicting the garment he has drafted. If he has the flair and the style-conscious faculty, he will readily get to grips with the placing of his points and the marking out of a pleasing outline. He should also endeavour to procure a dummy on which he can fit basted garments in order to test out his specimens. This is an excellent plan, for it will enable the young designer to pin up and adjust the skeleton garments to his liking. There are many good dummies being made to-day which are reasonably normal in shape and proportion. And dummies are not impatient—they will stand any amount of use without complaint!

## INTERLININGS

The interlinings are the foundation of the garment. In the wholesale trade a great deal of attention is paid to their preparation. Form and shape are put into them at the outset, and when the foreparts of the garment have been attached the whole is moulded into bold shape. Machines, built and retained for this purpose, are a most necessary feature of the layout of a modern clothing factory.

Materials chiefly used as interlining are duck and hair-canvas; felt or cloth supports are usually attached around the scye and at the chest. The front canvases may be cut on the bias—I prefer them so. There must always be some elasticity over the shoulder and scye-seams. A "puff" should always be inserted across the shoulder in order to give a concave shape, with some "spring" over the shoulder end and a suggestion of ease into the gorge. The whole idea in the making-up of interlinings is to build a foundation which will take and hold shape, and which will respond to a certain amount of action when the garment is in wear.

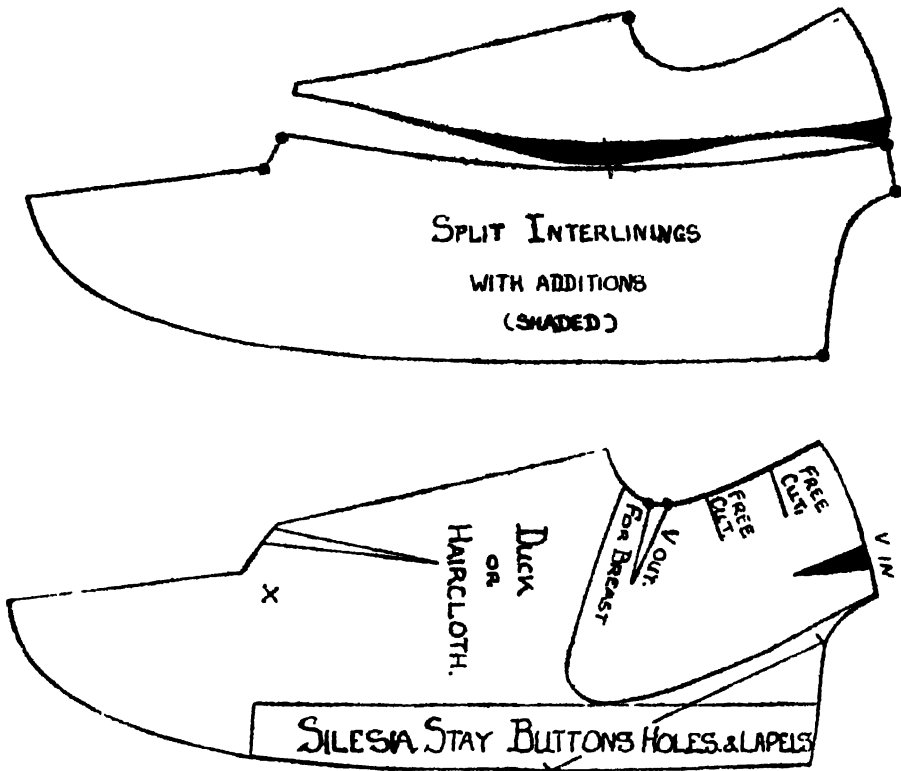


DIAGRAM 14

*Diagram 14*

The two front interlinings indicated here show methods of infusing shape which will, if carefully used, produce very satisfactory results. The two sections illustrated on the diagram are self-explanatory; additional notes are included in them for further guidance. The lower section, which shows the canvas cut in one piece, has an alternative location of the chest dart marked at X. If the dart is taken out here, it should be cut to run straight.

## TROUSERS

## Diagram 15

**T**HE most popular style of trousers at the present time is that with a waistband and two pleats; I have taken this as the model for the basic trousers draft. At one period such trousers were made extremely wide at thigh, knee, and bottom. There has recently, however, been a tendency to modify widths. The permanent turn-up is still the most generally accepted finish for the bottoms.

*Scale is  $\frac{1}{2}$  Seat Measure*

## INSTRUCTIONS FOR DRAFTING

Draw front construction line A to C, making it the side-seam length (less width of waistband) plus  $\frac{1}{2}$ ".

A to B = the leg length plus  $\frac{1}{4}$ "

A to D =  $\frac{1}{2}$  leg plus 2" towards the fork.

B to F =  $\frac{1}{2}$  scale; F to G = 1"

G to H =  $\frac{1}{2}$  seat and forms the hip line.

B to M =  $\frac{1}{2}$  scale; M to N = 1".

A to E at the bottom =  $\frac{1}{2}$  scale.

R and V are each  $\frac{1}{2}$  bottom from E

B to P =  $\frac{1}{2}$  seat and forms the fork line

Measure up the waist from C to  $\frac{1}{2}$  waist measure plus pleats, and less  $1\frac{1}{4}$ " for a bearer if slanting side pockets are required. (Bearer shown in small drawing at side.) Take out the "dress" and complete the topside outlines.

For the underside lay the square on P, G, and K to locate T; the distance from G to K =  $\frac{1}{2}$  scale.

B to B<sub>3</sub> =  $\frac{1}{2}$ "; square outwards to O

N to O =  $\frac{1}{2}$  scale. Complete the seat-seam, making T  $\frac{1}{2}$  scale above C.

Adjust the notches at knee and at bottom, S, to balance up with the dropped fork of the underside at O

Drop  $\frac{1}{4}$ " at V on the side-seam at bottom

The side-seam of the topside should be kept straight, as marked by the point TS; the side-seam of the underside is hollowed at the knee position, as indicated by the point US

Measure up the waist in the usual way, adding allowance for seams and vet. measure up the seat to  $\frac{1}{2}$  seat measure plus  $3\frac{1}{2}$ ".

Draft the waistband as indicated, notching for the front extension and the back waist position at top of seat-seam.

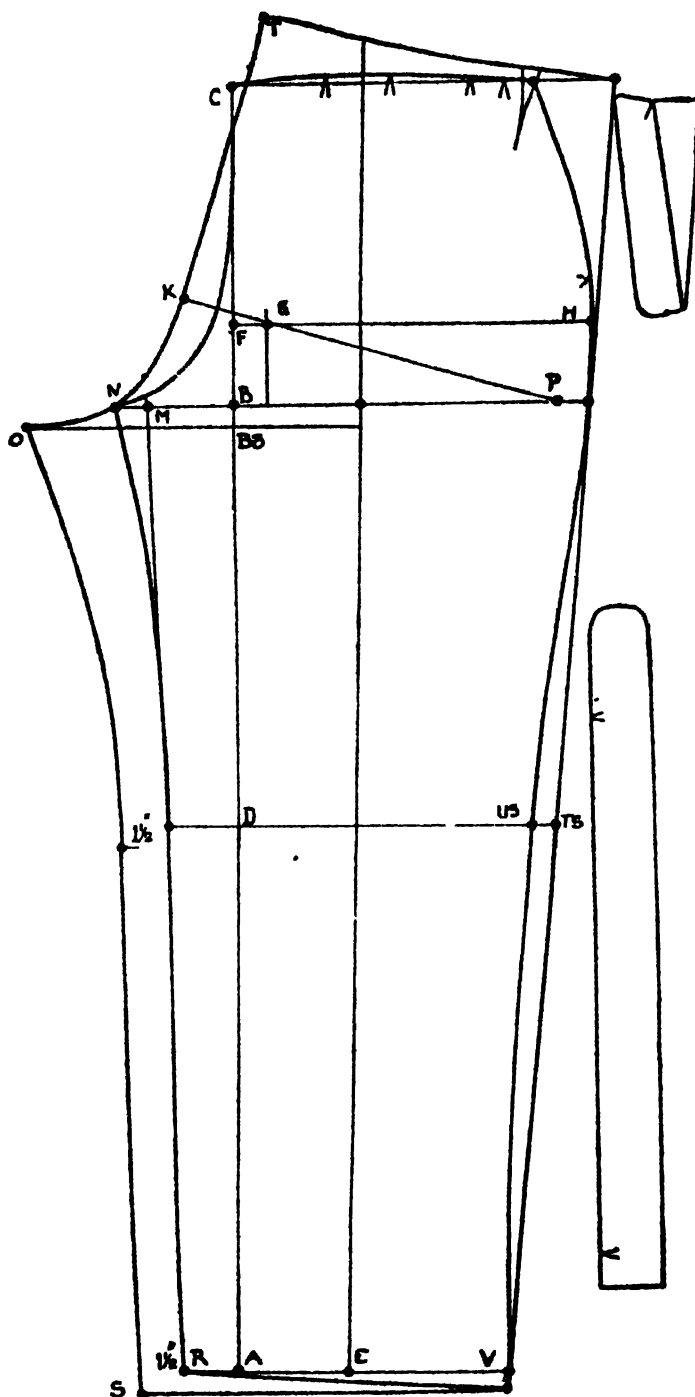


DIAGRAM 15.



## PLUS-FOURS

## Diagram 16

**T**HOUGH this form of leg-wear is not seen so frequently as it was some years ago, there are still many men who adopt it. At one time plus-fours were considered to be designed exclusively for use on the golf-course or on the moors; but it was not long before they were used for all kinds of leisure wear. They are considered by some designers nowadays to be things of the past. I do not think this is quite the case, and, although I do not anticipate a whole-hearted revival of their popularity, I think instructions for their cutting should be included in a work of this kind.

The style shown here is designed on moderate lines, width at thigh and knee positions not being in any way excessive.

*Scale is  $\frac{1}{2}$  Seat Measure*

## INSTRUCTIONS FOR DRAFTING

Draw the front construction line A to C.

C to B is the "rise" less the width of waistband.

B to D =  $\frac{1}{2}$  the full leg length.

D to A may be made 8", 10", or 12"—according to the style desired.

D to P =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ "; square down to P<sub>2</sub>.

The knee width, which may be anything from 24" to 30", according to style required, is divided (on the half) at P.

B to M =  $\frac{1}{2}$  scale; M to N = 1".

B to F =  $\frac{1}{2}$  scale; F to G = 1".

G to H =  $\frac{1}{2}$  seat plus  $\frac{1}{2}$ " and forms the hip line; B-R is the fork line.

Half the small measure is divided at P<sub>2</sub>, locating A and X, allowance being made for vees or fulling-in to the garter. Complete topside.

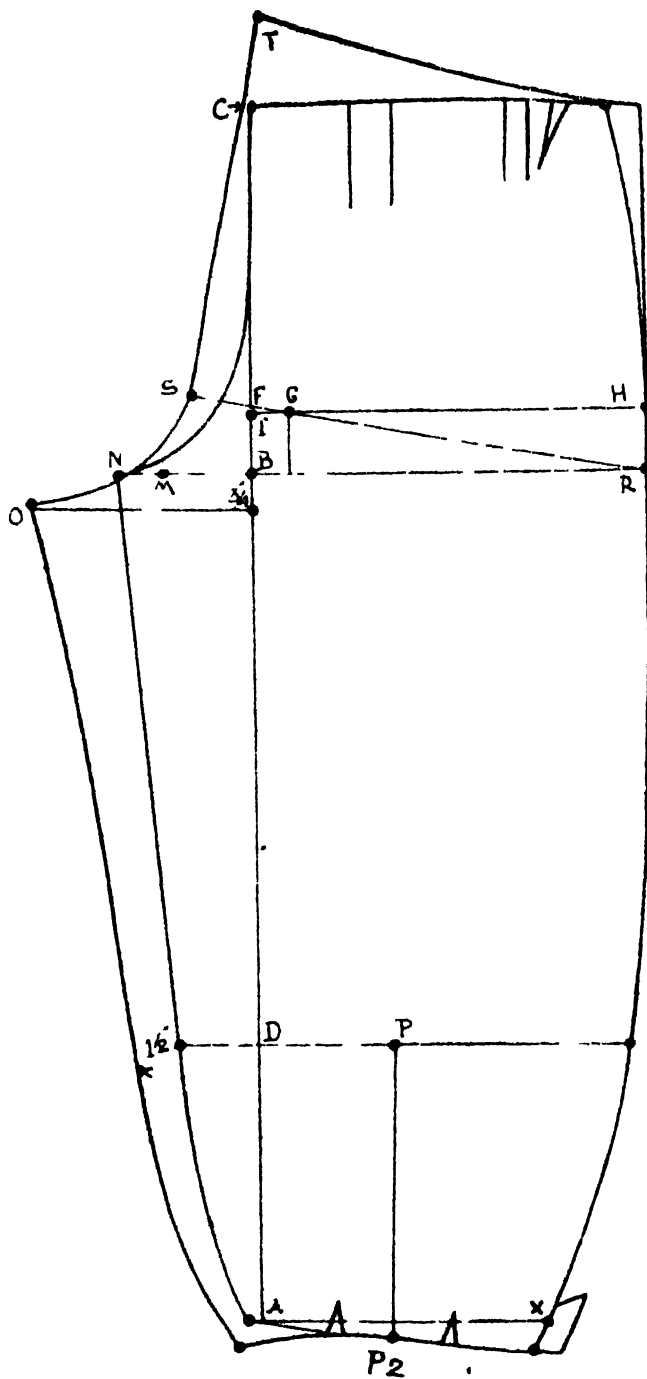
For the underside, lay the square on R, G, and S (the distance from G to S being  $\frac{1}{2}$  scale) and strike the seat seam to T, which is  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ " above C.

Adjust the notches at knee and the join of topside and underside at bottom to balance up with the dropped fork of the underside at O.

Measure up the waist in the usual way, adding allowance for seams and vee.

The side-seam of the underside runs into that of the topside just above H and continues with it down to the bottom, where both are dropped  $\frac{1}{2}$ " below X.

This draft depicts what might be called a medium style, the width at knee being 26" and the fold below P being 8".



DIAGRA 1 16

## BREECHES

## Diagram 17

**T**HERE are various types of breeches, each type being designed to suit a particular purpose. The designer will have in mind the needs of the purpose for which he is producing the breeches. Style features and fitting qualities effective in one type of cut may not be equally so in another.

The draft set out here may be taken as a basis for the majority of types. Style and fit variations can easily be made.

*Scale is  $\frac{1}{2}$  Seat Measure*

## INSTRUCTIONS FOR DRAFTING

## TOPSIDE

Draw the front construction line G to X.

G to B is the rise.

B to R =  $\frac{1}{2}$  half the full leg length less  $\frac{1}{4}$ ", marking the knee position. Continue to X<sub>1</sub> for small,  $2\frac{1}{2}$ ", and to X for calf,  $3\frac{1}{2}$ ".

B to F =  $\frac{1}{2}$  scale; B to M =  $\frac{1}{2}$  scale

M to N = 1".

F to H =  $\frac{1}{2}$  seat measure, fixing the hip line.

G to T =  $\frac{1}{2}$  waist plus  $\frac{1}{4}$ ".

B to P =  $\frac{1}{2}$  seat, fixing the fork line

R to S =  $\frac{1}{2}$  scale plus 1".

S to X<sub>2</sub> =  $\frac{1}{2}$ ", it is squared with X-V-W. This arrangement produces length at the side-seam (as shaded portion) and relative shortness at inside leg.

Draw a guide line from H to S and at a half-way position make a  $3\frac{1}{2}$ " pouch, as indicated.

X<sub>2</sub> to R =  $\frac{1}{2}$  knee plus  $\frac{1}{4}$ "

V to X<sub>1</sub> =  $\frac{1}{2}$  small.

W to X =  $\frac{1}{2}$  calf

Draw a new line down from X<sub>2</sub> to produce a narrow style of front buttoning, as indicated.

## UNDERSIDE

Place the square on the line F-P and continue outwards to locate K at  $\frac{1}{2}$  scale from F

From this line square up from K to T, which is 4" above G.

Drop  $\frac{1}{2}$ " below B on the topside and square out to O, making the distance from N to O  $\frac{1}{2}$  scale

Apply the knee, small, and calf measures plus  $\frac{1}{4}$ "; check the side-seams for length in the usual way, over lapping as required

Measure up the waist and complete the draft

## A NOTE ON SEAT ANGLE

In the case of each of the three preceding drafts—trousers, plus-fours, and breeches—the seat angle has been varied to suit the requirements of the style designed. This is necessary when taking into consideration the factors of style, hang and ease. The requirements of the particular garment will determine the "set" of its seat angle.

## CONCLUDING REMARKS

I have now dealt with the construction of most of what I might call basic garments. It is possible to build numerous

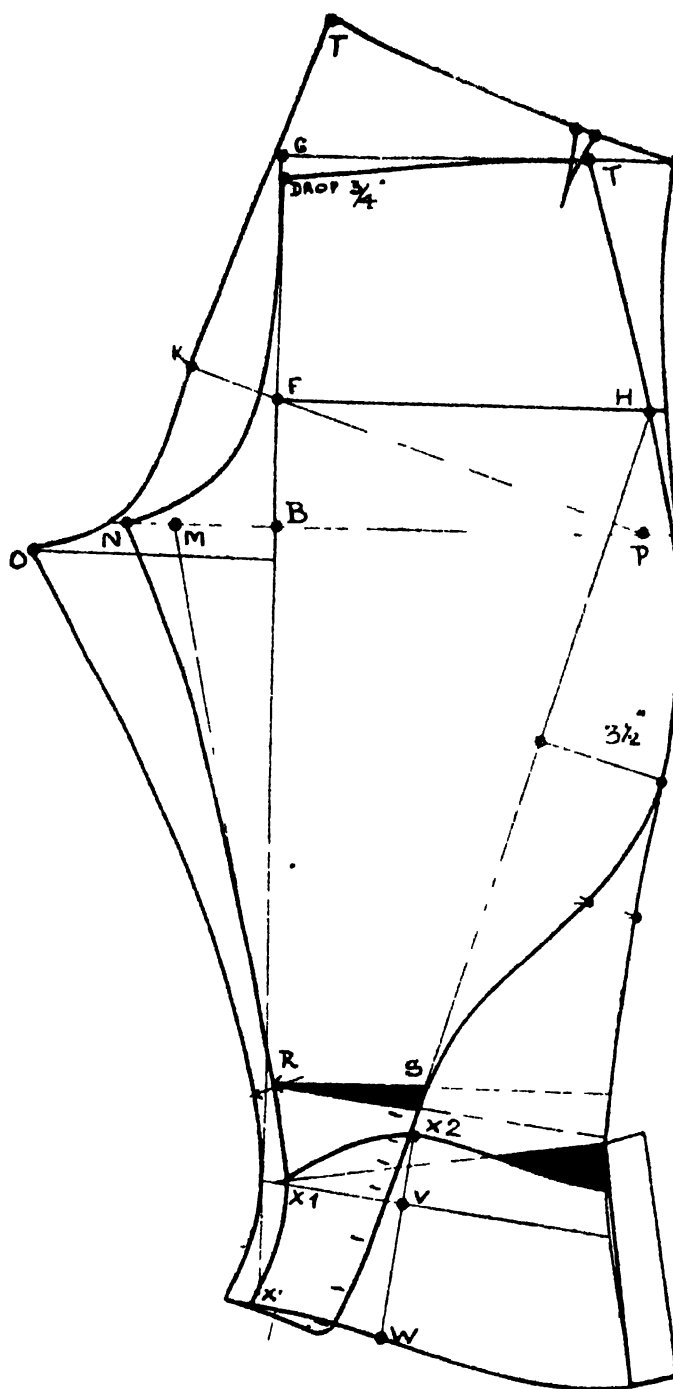


DIAGRAM 17.

styles of garments upon the foundations laid down in these drafts. Only the main constructional points have been marked in; this makes for clearness of explanation, and simplifies the task of the young designer who wishes to follow the method expounded. Certain things in garment construction are more or less standard; these things I have not thought it necessary to discuss at length.

Study of pleasing lines and consistent practice in drafting will bring their own reward in the shape of facility and confidence. There are many openings in the wholesale clothing trade for young men possessing these attributes.

### THE FITTINGS CHART

The following chart will give a comprehensive idea of the various Regular Fittings, and will show what variations are made for the production of "Longs" and "Shorts."

In the section devoted to waistcoats, the length to top button is quoted as taken from centre back neck.

### REGULAR FITTINGS

(For Figures 5' 7"-5' 9")

MEN'S JACKETS, TWEED AND FLANNEL						WAISTCOATS		SUIT TROUSERS, P.T.U.					
Reg. Size	Coat Length	Half Back	Sleeve	Chest	Waist	Top Button	Length	Sleeve-scram	Leg	Waist	Seat	Knee	Bottom
34	28	7½	31½	34	31½	13½	25	43	31	30	36	22	20½
35	28½	7½	31½	35	32½	13½	25½	43	31	31	37	22½	20½
36	28½	7½	31½	36	33½	13½	25½	43½	31½	32	38	22½	20½
37	29	7½	32	37	34½	14	25½	43½	31½	33	39	22½	20
38	29	8	32	38	35½	14	25½	44	32	34	40	23	20
39	29½	8½	32½	39	36½	14½	26	44½	32	35	41	23	20
40	29½	8½	32½	40	38½	14½	26	45	32	37	42	23	20
41	30	8½	32½	41	39½	15	26	45	32	38	43	23	20
42	30	8½	32½	42	40½	15½	26½	45½	32	39	44	23½	20
44	30½	8½	33	44	42½	15½	27½	45½	31½	41	46	23½	20

(FLANNEL SCALES are Waist and Leg Sizing.)

(FLANNEL SCALES are Waist and Leg Sizing.)

Alteration from the REGULAR for  
SHORT FITTING  
(For Figures 5' 5"-5' 6")

1" shorter leg.  
½" shorter "rise."  
¾" shorter sleeve.  
¾" shorter coat, plus ¼" off neck  
Bottom pockets, lapel, and buttons  
raised ½".  
Waist length raised ¼".

Alteration from the REGULAR for  
LONG FITTING  
(For Figures 5' 10"-6' 0")

1½" longer leg.  
½" higher "rise."  
1" longer sleeve.  
1" longer coat, plus ¼" up at neck.  
Bottom pockets, lapel, and buttons  
lowered ¾".  
Waist length lowered ½".

## CHAPTER III

# THE WHOLESALE TRADE, GRADING (GENTLEMEN'S GARMENTS)

By REUBEN SYTNER, U.K.A.F.

*(Past-President, United Kingdom Association of Master Tailors and Foremen Cutters; author of "The Art of Gentlemen's Garment Fitting"; "Ladies' and Gentlemen's Raglans," etc.)*

**I**N the wholesale branch of the tailoring trade the production of patterns is most carefully studied. Not only are they cut in 1" sizes, but also in sets covering the various types of figures (except deformities), such as regular, long, short, stout, corpulent, long stout and short stout, etc., etc. When one has to cut a set of fifteen 1" patterns in each of the above-mentioned types, it will be seen how well "covered" are the various sizes and types of figures.

When grading from the 36" pattern, it is not advisable to go beyond the 42", using the amounts laid down for depths, as these do not increase in the same ratio above 42" chest.

## JACKETS

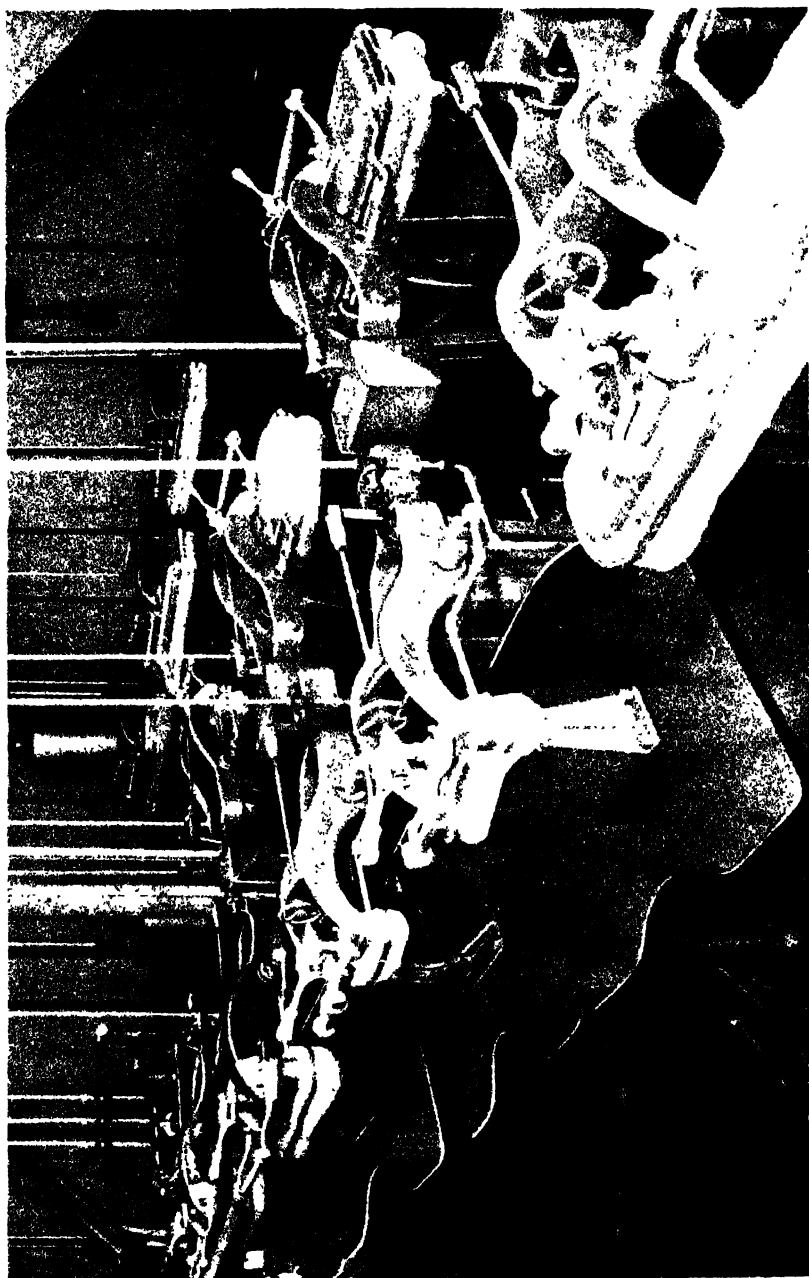
Diagrams 18 to 24

One method of grading is to cut two patterns—a 36" and a 42" chest—and grade between them, Section 1 (Diagram 18). Mark the 42" back pattern on a piece of paper, then place the 36" chest pattern on the sheet, both chest lines and centre of back lines together, and mark round it.

Connect all points together by drawing lines through them; divide all lines drawn between the points into equal parts according to the sizes desired—2"; 1½"; or 1". In this case it is divided into 2" sizes. From the 36" chest, following the lines drawn through all points, we can now also produce sizes down to 32" chest, since 2" sizes have been produced between 36" and 42"; therefore, in all cases come in from 36" to 32"



A MODERN HOFFMAN DESIGN THAT IS AS BEAUTIFUL AS SON



HOFFMAN PRESSING PLANT -MATT PRESSING UNIT -JAW BRAHMANI & SONS.



two-thirds of the distance between the 36" and 42" patterns—as in the diagram.

The same procedure is followed in the forepart, Section 5 (Diagram 20); top-sleeve, Section 10 (Diagram 23); under-sleeve, Section 12 (Diagram 24); and collar, Section 8 (Diagram 21).

This method of grading is true in principle, but is very rarely used, most designers grading from one pattern.

Whilst a 36" chest pattern has been used to grade from, a 38" pattern may be used equally well, provided two-thirds of the amounts laid down is used. For instance: 15 from 1 is  $\frac{2}{3}$ "; 16 from 6 is  $\frac{2}{3}$ "; 17 from 16 is  $\frac{2}{3}$ ", and so on.

## GRADING THE BACK

### SECTION 2. DIAGRAM 18

Place the back pattern on a sheet of paper and mark it in. Also mark:

The scye depth line: 2-10.

The waist line: 3-11.

The seat line: 4-12.

From 3 at the waist go out to 14, the amount the centre of back waist has been suppressed, and draw the back construction line "o-o" (in the same way that the pattern has been produced).

By the back construction line o-o:

Square across through 7, at the shoulder.

Square across through 8, at the back pitch.

Square across through 9, at the top of side-seam.

Square across through 10, at the scye line.

Square across through 11, at the waist line.

Square across through 12, at the seat line.

Square across through 13, at the bottom.

15 from 1 = 1".

By the scye line 2-10 square up through 6 to 16.

16 from 6 = 1", the same as 15 from 1

Square across from 16 towards 17.

17 from 16 =  $\frac{1}{3}$ "; draw a line from 17 through 6.

18 from 7 = 1"; square up from 18 to 19.

19 from 18 =  $\frac{1}{2}$ "; draw a line from 19 through 7.

20 from 8 = 1"; square up from 20 to 21.

21 from 20 =  $\frac{1}{4}$ "; draw a line from 21 through 8.

22 from 9 = 1"; square up from 22 to 23.

23 from 22 =  $\frac{1}{4}$ "; draw a line from 23 through 9.

24 from 10 = 1".

25 from 11 = 1"; square up from 25 to 26.

26 from 25 =  $\frac{1}{4}$ "; draw a line from 26 through 11.

27 from 12 = 1".

28 from 5 =  $\frac{1}{4}$ ".

29 from 13 = 1"; square down from 29 to 30.

30 from 29 =  $\frac{1}{4}$ "; draw a line from 30 through 30.

31 is  $\frac{1}{4}$ " beyond 22 (a seam width).

We now have the outline of the 42" chest back; the centre of back-seam from 15 to 28; the back neck from 15 to 17; the shoulder-seam from 17 to 19; the back scye-seam from 19 through 21 to 23; the side-seam from 31 through 24, 26, 27 to 30 at the bottom, and the bottom from 30 to 28.

In some systems of grading, all neck and shoulder lines from 6-7-8-9 are drawn into a position at or near to 2, the centre of back on the scye depth line. This method would be correct if all patterns were drafted alike, and all points lay in a given ratio to 1-2 the scye depth, but since cutters vary the distance from 1 to 2, it may be anything from 9" to 9 $\frac{1}{2}$ ", then again, some cutters vary the back neck width from 2 $\frac{1}{2}$ " to 3 $\frac{1}{4}$ ", as they also vary the shoulder seam, back pitch, etc., as well as back width. Therefore one can see how difficult it will be to fix a point on the centre of back

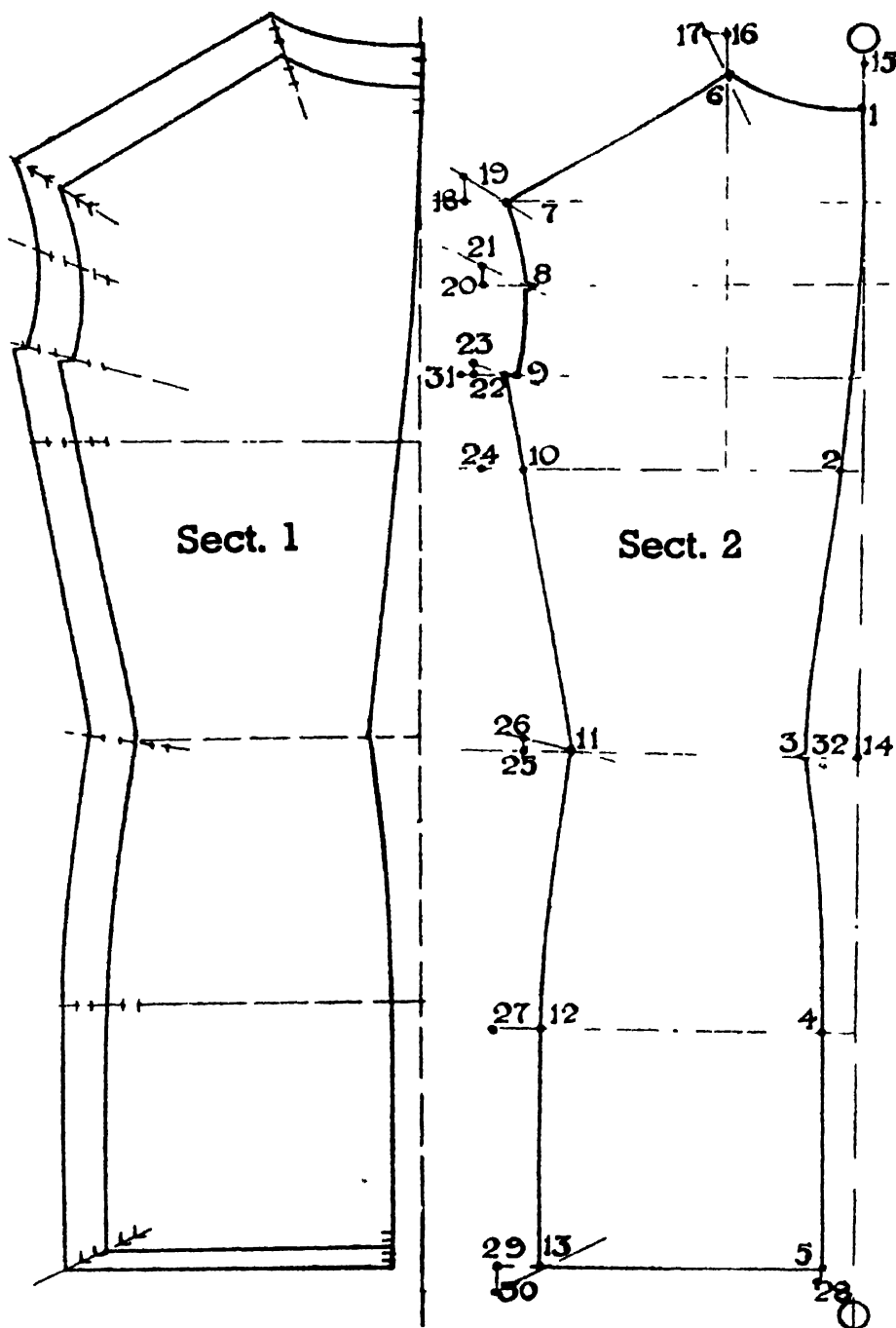


DIAGRAM 18.

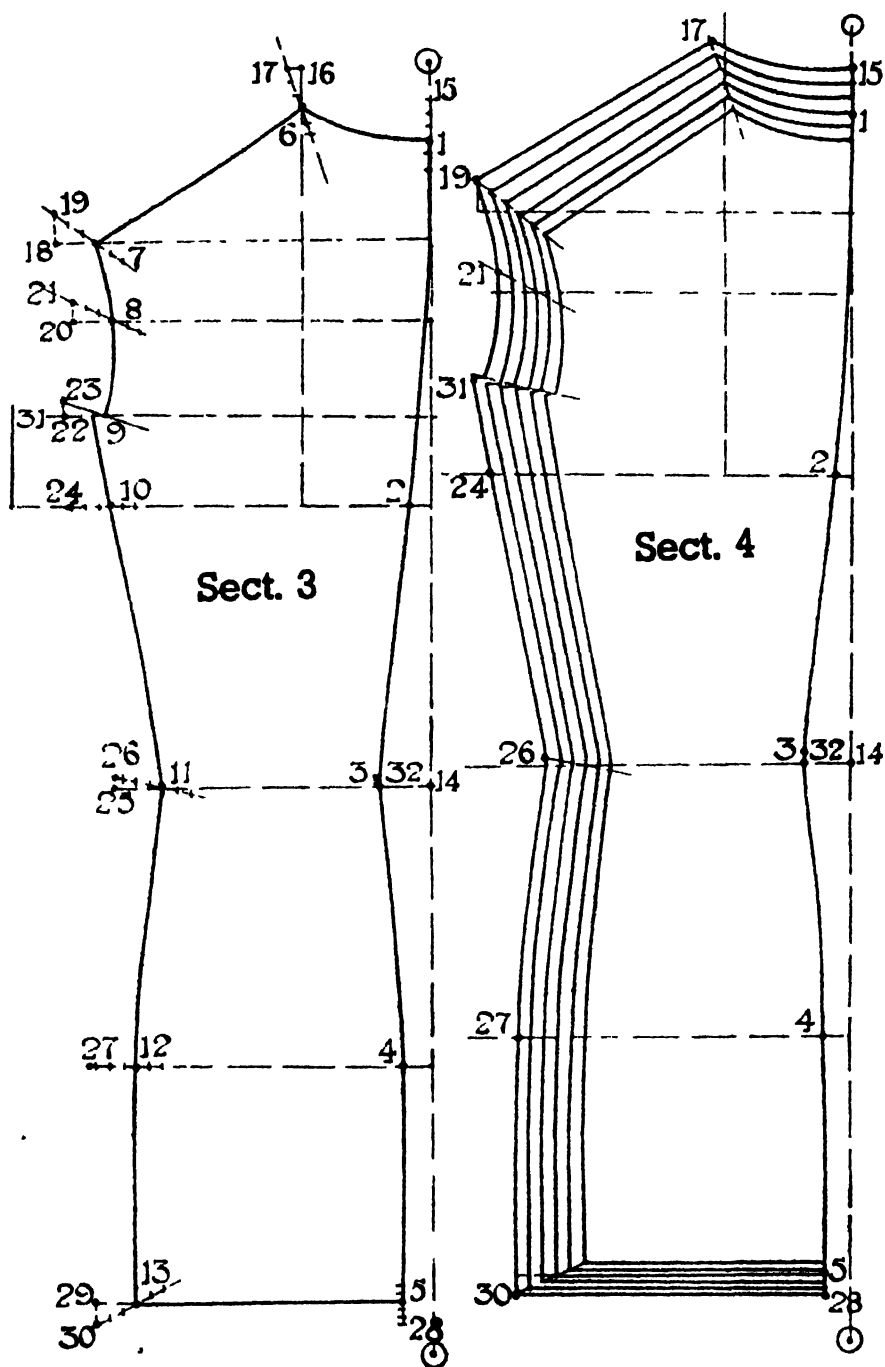


DIAGRAM 19.

that will give the same increase per size for all back patterns; the same reasoning applies to all parts of the pattern, unless one bears in mind the relation of width to depth, or *vice versa*.

#### SECTION 3. DIAGRAM 19

Take the 36" back pattern and connect up:

15 to 17, the back neck.

17 to 19, the shoulder-seam.

19 through 21 to 23, the back scye seam.

31 through 24, 26, 27 to 30, the side seam.

28 to 30, the bottom.

32 is  $\frac{1}{2}$ " above 3, the centre of back waist.

We are now ready to divide the space between all points according to the patterns desired. For instance, if 2" patterns are wanted, all spaces are divided into 3 equal parts. We thus obtain 36"-38"-40"-42".

If  $1\frac{1}{2}$ " patterns are wanted, all spaces are divided into 4 equal parts. We thus obtain 36"-37 $\frac{1}{2}$ "-39"-40 $\frac{1}{2}$ "-42".

If 1" patterns are wanted, all spaces are divided into 6 equal parts. We thus obtain 36"-37"-38"-39"-40"-41"-42".

#### SECTION 4. DIAGRAM 19

To make the grading and dividing clear to those who have never graded patterns before, I have divided all spaces into 3 equal parts for 2" patterns, it being quite evident that a greater number of divisions on a scale-drawing, such as this diagram must be, does not show out as clearly and is liable to make the grade appear difficult to follow and copy.

To produce patterns down to 32" chest, all that is necessary is to come in from 36" to 32" two-thirds of the distance between 36 and 42, or if a 38" pattern is used to grade from, then come in from 38" to 32",  $1\frac{1}{2}$  times the distance from 38" to 42"; then divide this distance into the sizes desired. Should one work to  $1\frac{1}{2}$ " sizes, then it will be necessary to decide whether to work down to 33" or 31 $\frac{1}{2}$ " and use the proportion of the increase. For instance, if one wants patterns only down to 33" chest, then come in from 36" one-half of the amount from 36" to 42"; or if

31 $\frac{1}{2}$ " is desired, then come in from 36", three-quarters of the amount from 36" to 42".

### GRADING THE FOREPART

#### SECTION 5. DIAGRAM 20

Follow the same procedure by marking it on a sheet of paper; marking also the chest, waist, and seat lines, and the pockets.

1 is on the scye line.

2 from 1 =  $1\frac{1}{4}$ ".

3 is on the waist line.

4 from 3 =  $1\frac{1}{4}$ "; square up from 4 to 5.

5 from 4 =  $\frac{1}{4}$ ", the same as 25 to 26 of back.

Draw a line from 5 through 3, and 5 to 2.

6 is on the seat line.

7 from 6 =  $1\frac{1}{4}$ ", the same as 4 from 3.

8 is on the scye line.

9 from 8 =  $\frac{1}{2}$ ".

10 is on the waist line

11 from 10 =  $\frac{1}{2}$ ", if there is no under arm cut; or if the under-arm cut is a small one then 11 from 10 =  $\frac{3}{8}$ ".

Square up from 11 to 12

12 from 11 =  $\frac{1}{4}$ ", the same as 5 from 4 at front waist.

Draw a line from 12 through 10.

13 is on the seat line

14 from 13 =  $\frac{1}{4}$ ".

15 is at the bottom

16 is squared down and is  $\frac{1}{2}$ " from 15.

17 from 16 =  $\frac{1}{2}$ ", the same as 30 from 20 of back

From 17 draw a line parallel with the bottom.

18 is at the top of side-seam

19 from 18 =  $\frac{1}{2}$ ".

Square up from 19 to 20.

20 from 19 =  $\frac{1}{4}$ ", the same as 23 from 22 of back.

Draw a line from 20 through 18.

21 is the forepart and step-seam, and from it draw a parallel line with 18-20.

22 is the forepart neck-point.

By the scye line 1-8 square up through 22 to 23.

23 from 22 =  $1\frac{1}{4}$ ".

Square across from 23 to 24.

24 from 23 is  $\frac{1}{4}$ ths.

Draw a line from 24 through 23.

25 is the forepart shoulder-point.

By the scye line 1-8 square up through 25 to 26.

26 from 25 = 1".

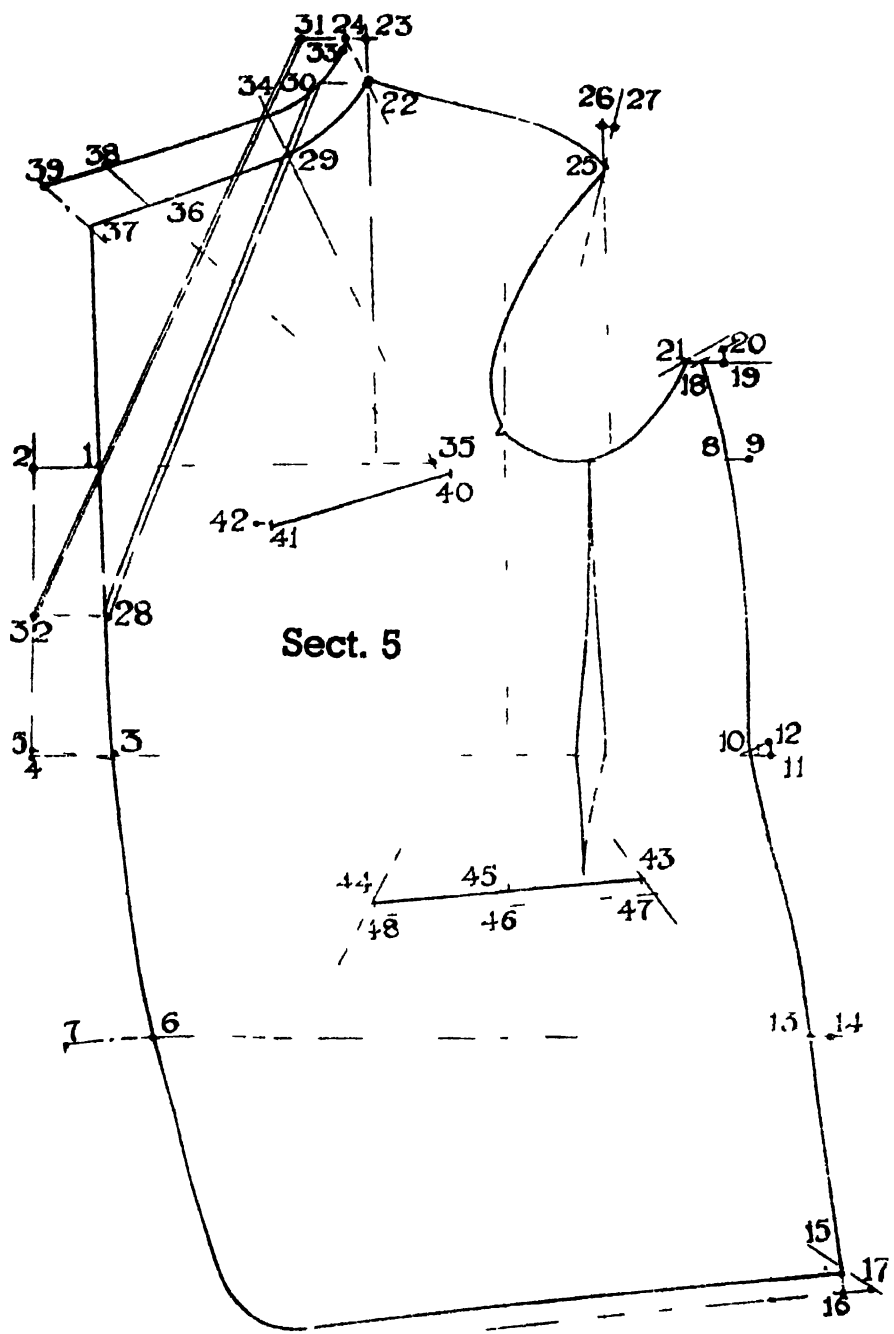


DIAGRAM 20

Square across from 26 to 27.

27 from 24 of forepart is as much more than 22 to 25, as 17 to 19 of back shoulder is wider than 6 to 7.

Draw a line from 27 through 25.

28 is the break.

29 is the stand.

Square across from 22.

30 is the break line continued from 22.

31 from 24 is the same as 30 from 22.

32 is squared across from 28.

33 from 24 =  $\frac{1}{2}$ ".

Place the 36" forepart pattern with its neck-point 22 touching 33, and its crease line 29-28 on the crease line 32-31.

34 is where 29 touches the line 32-31.

Continue the neck.

Draw a line from 34 through 29.

35 is where this line touches the scye line.

36 is the lapel step corner.

37 is the corner of lapel.

38 is found by drawing a line from 35 through 36 to the collar-seam.

39 from 38 is found by drawing a parallel line from 37 to 39 by 36-38.

#### POCKETS—BREAST POCKET

40 is the back of pocket, and remains stationary.

41 is the front of pocket.

42 is squared across and is  $\frac{3}{4}$ " from 41.

#### SIDE POCKET

43 is the back of pocket.

44 is the front of pocket.

45 is midway between 43 and 44.

46 from 45 =  $\frac{3}{4}$ ".

47 from 46 is  $\frac{1}{2}$ " more than 43 from 45.

Draw a line from 43 through 47.

48 from 46 is  $\frac{1}{4}$ " more than 44 from 45.

Draw a line from 44 through 47.

#### SECTION 6. DIAGRAM 21

Take the 36" forepart pattern and connect up front pitch to 27, the front scye.

27 to 24, the shoulder.

39 to 32, the lapel (the gorge section having already been marked in); the remainder of the front by placing the bottom of the pattern on the line drawn from 17 and the front touching 7.

The side-seam from 20 through 19, 9, 12, 14, to 17.

The back section of scye at side-seam to under-arm cut.

#### SECTION 7. DIAGRAM 22

All spaces between all points may now be divided *as the back was*, viz. according to the patterns desired—2";  $1\frac{1}{2}$ " or 1"; in this case 2" sizes.

#### GRADING THE COLLAR

##### SECTION 8. DIAGRAM 21

1-2 is the crease.

3 from 2 =  $\frac{3}{4}$ ".

5 from 4 =  $\frac{3}{4}$ ".

7 from 6 =  $\frac{3}{4}$ ".

Measure from 29 to 36 of the 36" chest and also the distance from 34 to 38, and note the increase.

Make 9 from 8 and 11 from 10 each this amount.

##### SECTION 9. DIAGRAM 22

This diagram shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in."

#### GRADING THE TOP-SLEEVE

##### SECTION 10. DIAGRAM 23

It will be noticed that a "false-forearm" sleeve has been used, with 1" seam displacement.

Draw the line 0-0, the line 3-13 being parallel with 0-0 and 1" away from it.

Place the front pitch point 1 on the line 0-0.

Point 2 at cuff is on the line 3-13.

Mark round the top-sleeve.

4 is on the line 0-0, squared into 7.

5 is the hindarm, and is squared into from the line 0-0.

6 from 5 =  $\frac{1}{2}$  of 4 to 5.

7 from 5 =  $\frac{1}{4}$ "; square up from 7.

8 from 7 =  $\frac{1}{2}$ ", the same as 20 to 21, the coat back, Section 2, Diagram 18.

Draw a line from 8 through 5.

9 is squared up from 6.

10 from 6 =  $\frac{1}{2}$ ", 10 from 7 being  $\frac{1}{4}$  of 4 to 7.

11 from 10 =  $\frac{3}{8}$ " more than 6 to 9,  $\frac{1}{2}$ " being for the height from 7 to 8 and  $\frac{1}{8}$ " being  $\frac{1}{4}$  of the back and forepart increase above the back pitch level.

Draw a line from 11 through 9.

12 is where the sleeve crosses the line 4-7.

13 from 2 =  $\frac{1}{2}$ ".

14 is the cuff hindarm.

Square across through 14 from the line 0-0.

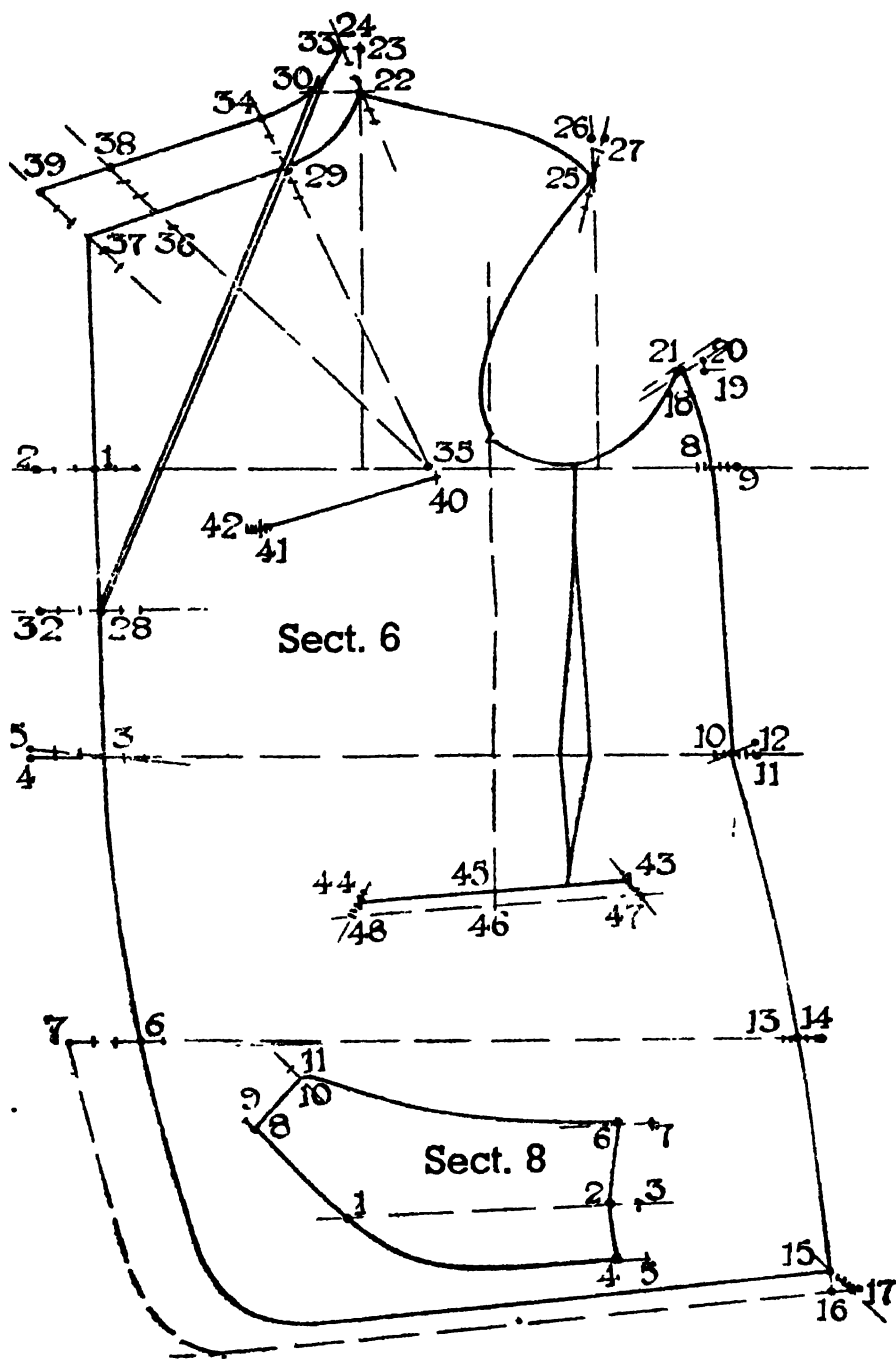


DIAGRAM 21.

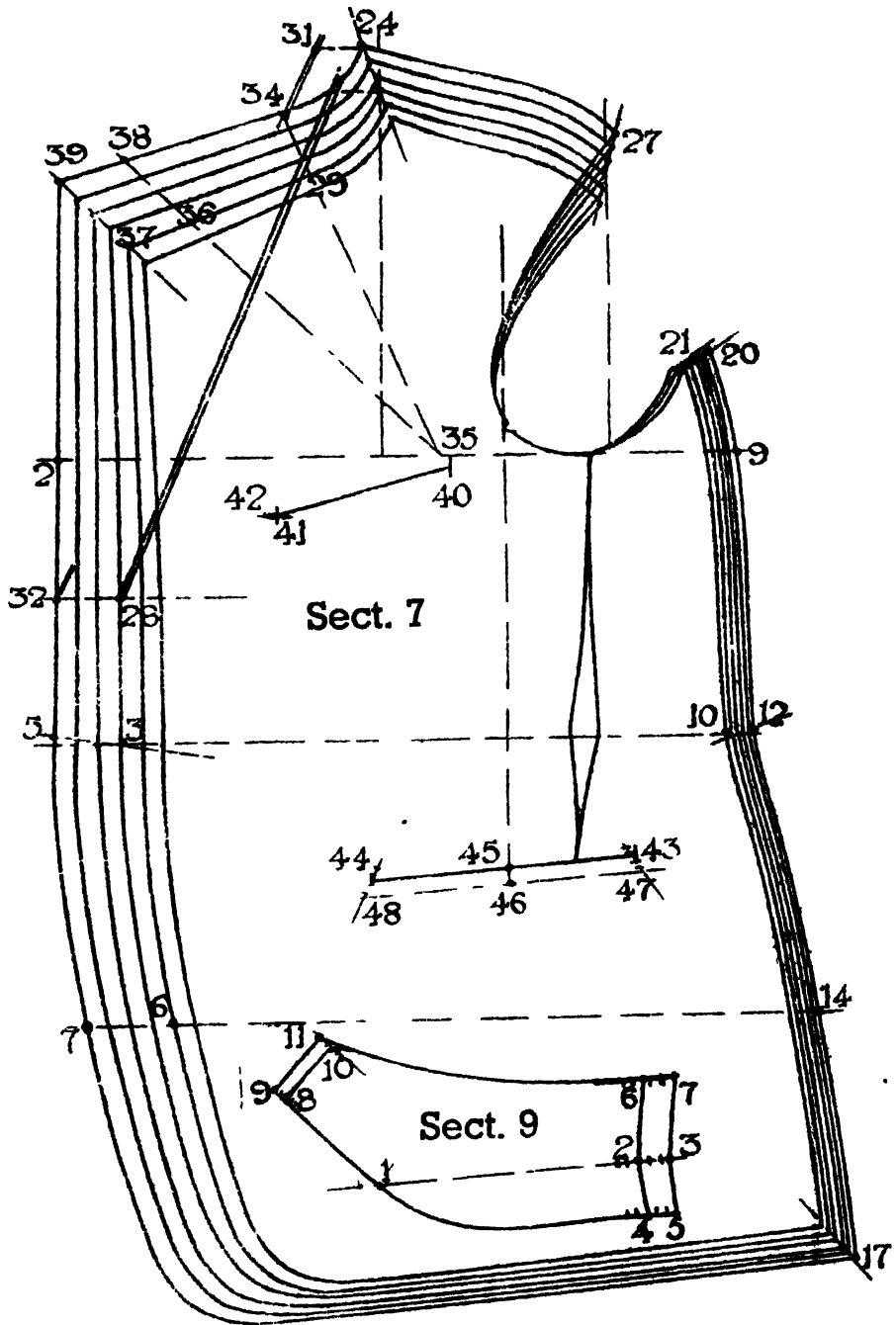


DIAGRAM 22.



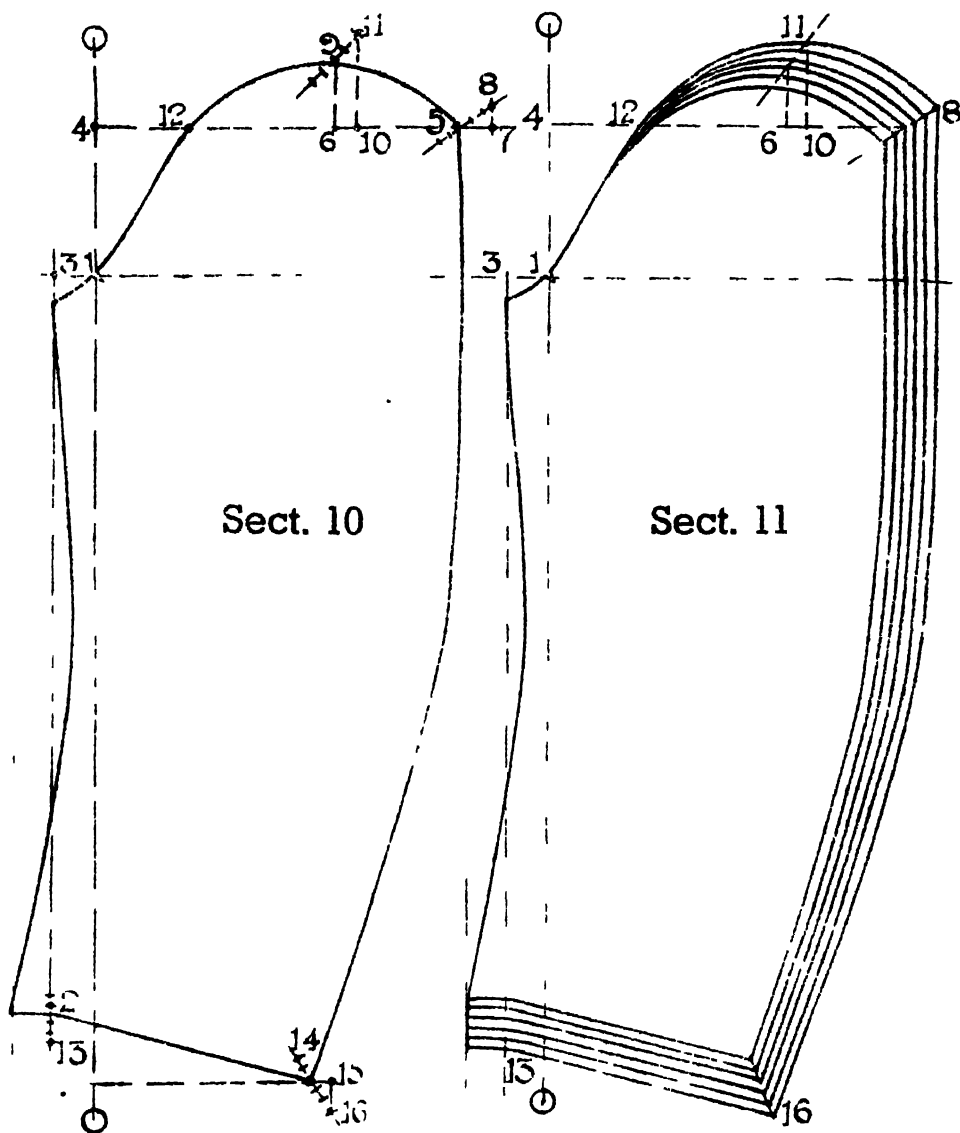


DIAGRAM 23.

15 from 14 =  $\frac{1}{2}$ ".

Square down from 15.

16 from 15 =  $\frac{1}{4}$ ".

Draw a line from 14 through 16.

#### SECTION 11. DIAGRAM 23

Divide the distance between all points according to the sizes desired and also "come in" from the 36" for the sizes below 36" chest.

Take the top-sleeve pattern and connect up all points as in the diagram.

#### GRADING THE UNDER-SLEEVE

##### SECTION 12. DIAGRAM 24

Draw the line o-o, the line 2-12 being parallel with o-o and 1" away from it.

Place the cuff-point 1 on the line o-o and the top at 2, which is on the line 2-12.

Mark round the under-sleeve.

3 is on the line o-o squared into 5

4 is the hindarm, and is squared into from the line o-o.

5 from 4 =  $\frac{1}{2}$ ".

Square up from 5.

6 from 5 =  $\frac{1}{2}$ ", the same as 7 to 8 of top-sleeve, Section 10, Diagram 23.

Draw a line from 6 through 4.

7 is the top of under-sleeve.

Draw a line from 7 parallel with the line 6-4.

8 from 1 =  $\frac{1}{2}$ ".

o is the cuff hindarm.

Square across through 9 by the line o-o.

10 from 9 =  $\frac{1}{2}$ ".

Square down from 10.

11 from 10 =  $\frac{1}{2}$ ".

Draw a line from 9 through 11.

##### SECTION 13. DIAGRAM 24

Divide the distance between all points according to the sizes desired and also "come in" from the 36" for the sizes below 36" chest.

Take the under-sleeve pattern and connect up all points as in the diagram.

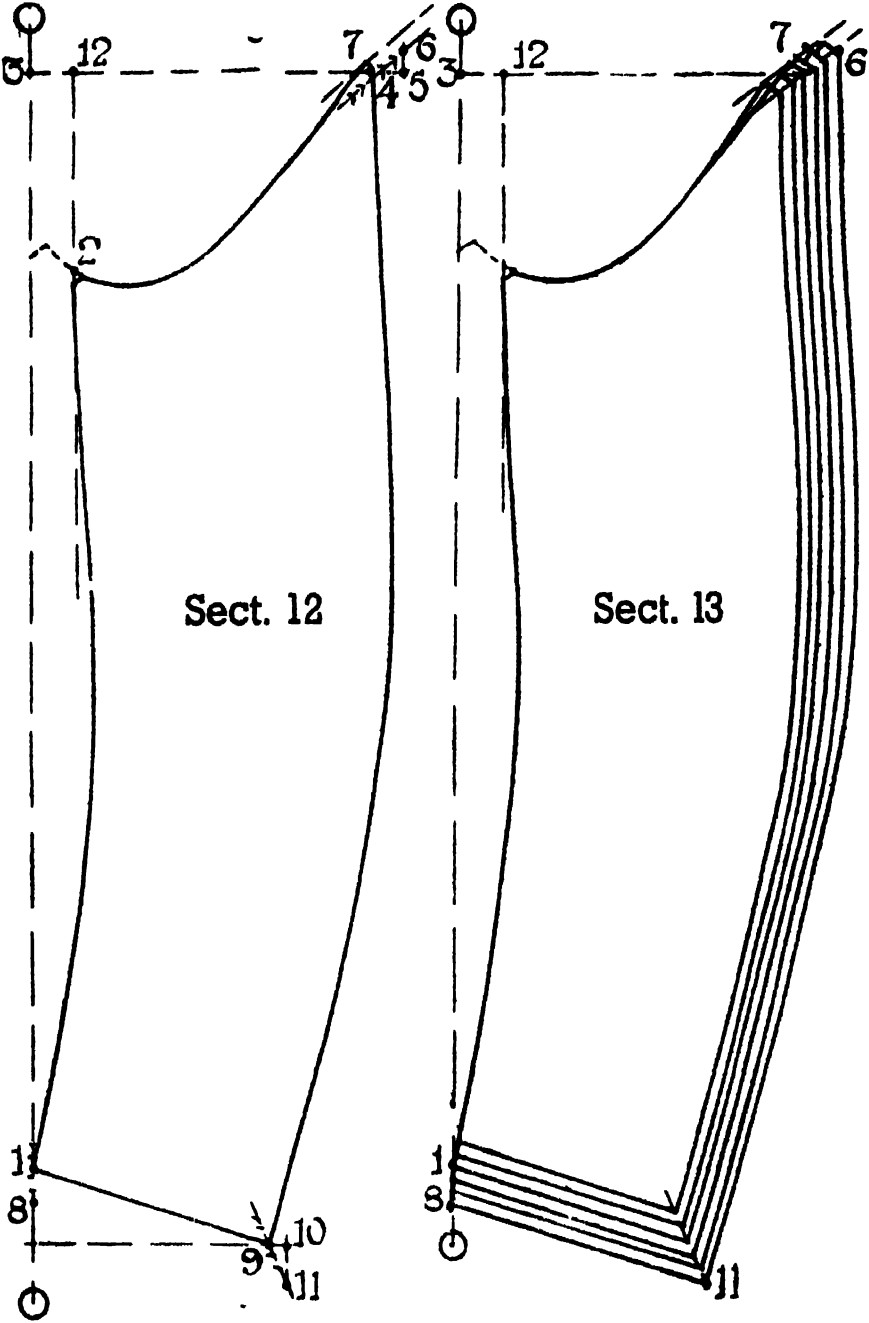


DIAGRAM 24.

## WAISTCOATS

### Diagrams 25 and 26

#### GRADING THE WAISTCOAT BACK

##### SECTION 14 DIAGRAM 25

It will be noticed that there is a line 16-17, which is below the actual breast line this is due to the waist coat back balance being longer, the same will be noticed at the waist at 18-19

Place the back pattern on a sheet of paper and mark it in, also mark the chest line, 4, or mark a line running through 16, the waist line 2, or mark a line running through 18

From 2 at the waist go out to 3, the amount the centre of back waist has been suppressed, and draw the back construction line 0-0

By the back construction line

Square across through 10 at the shoulder

Square across through 13 which is about half the scye depth

Square across through 16 at the scye line

Square across through 18 at the waist line

Square across through 21 at the bottom of side seam

6 from 1 = 1"

By the scye line square up through 7 to 8

8 from 7 = 1", the same as 6 from 1

Square across from 8 towards 9

9 from 8 =  $\frac{1}{2}$ "

Draw a line from 9 through 7

11 from 10 = 1"

Square up from 11 to 12

12 from 11 =  $\frac{1}{2}$ "

Draw a line from 12 through 10

14 from 13 = 1"

Square up from 14 to 15

15 from 14 =  $\frac{1}{2}$ "

Draw a line from 15 through 13

17 from 16 =  $1\frac{1}{2}$ "

19 from 18 =  $1\frac{1}{2}$ "

Square up from 19 to 20

20 from 19 =  $\frac{1}{4}$ "

Draw a line from 20 through 18

22 from 21 =  $1\frac{1}{4}$ "

23 from 22 =  $\frac{1}{4}$ "

##### SECTION 15 DIAGRAM 25

Divide the distance between all points according to the sizes desired, and

also come in from the 36" for the sizes below 36" chest

##### SECTION 16 DIAGRAM 25

Take the back pattern and connect up all points as in the diagram

#### GRADING THE WAISTCOAT FOREPART

##### SECTION 17 DIAGRAM 26

Mark in the forepart pattern on a sheet of paper, marking the chest and waist lines

1 is on the scye line

2 from 1 =  $1\frac{1}{2}$ "

3 is on the waist line

4 from 3 =  $1\frac{1}{2}$ "

Square up from 4 to 5

5 from 4 =  $\frac{1}{4}$ "

Draw a line from 5 through 3

6 is the bottom of waistcoat

Square through 6 by the waist line towards 7

7 from 6 =  $\frac{1}{2}$ "

Square across from 7 towards 8

8 from 7 =  $1\frac{1}{2}$ "

Draw a line from 8 through 6

9 is the bottom button or hole position

Square across from 9 towards 10

10 from 9 =  $1\frac{1}{2}$ "

Square down from 10 towards 11

11 from 10 =  $\frac{1}{2}$ "

12 is the top of side seam

13 is on the waist line

14 is  $\frac{1}{2}$ " above 13 (the waist line)

15 is the bottom of the side seam

16 is the front of scye

17 is the forepart and neck point

By the scye line 1-12 square up through 17 to 18

18 from 17 =  $1\frac{1}{2}$ "

Square across from 18 to 19

19 from 18 =  $\frac{1}{2}$ "

Draw a line from 19 through 17

20 is the forepart shoulder point

By the scye line 1-12 square up through 20 to 21

21 from 20 = 1"

Square across from 21 to 22

22 from 21 (the forepart shoulder) is as much more than 17 to 20 as 9

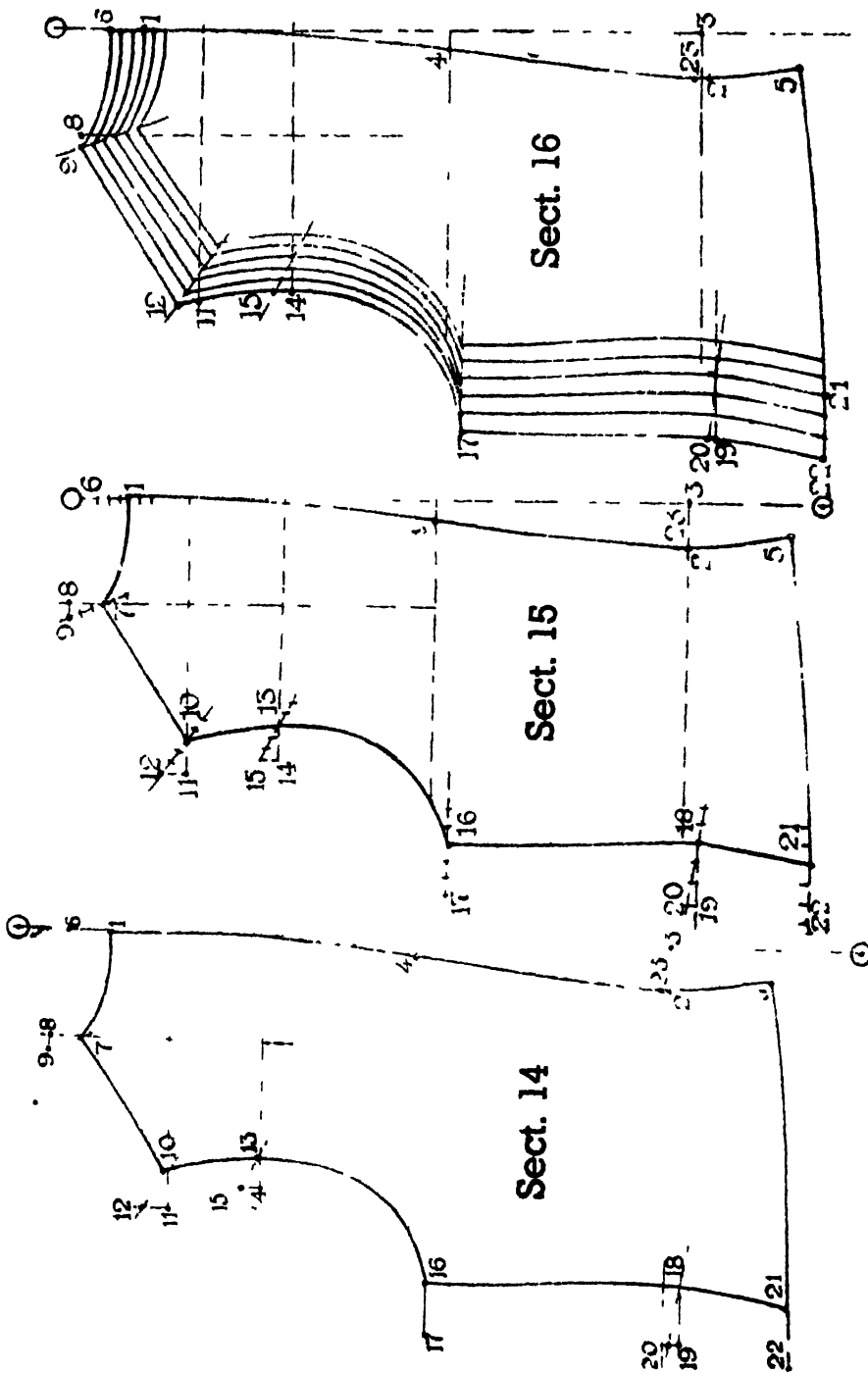


DIAGRAM 25.

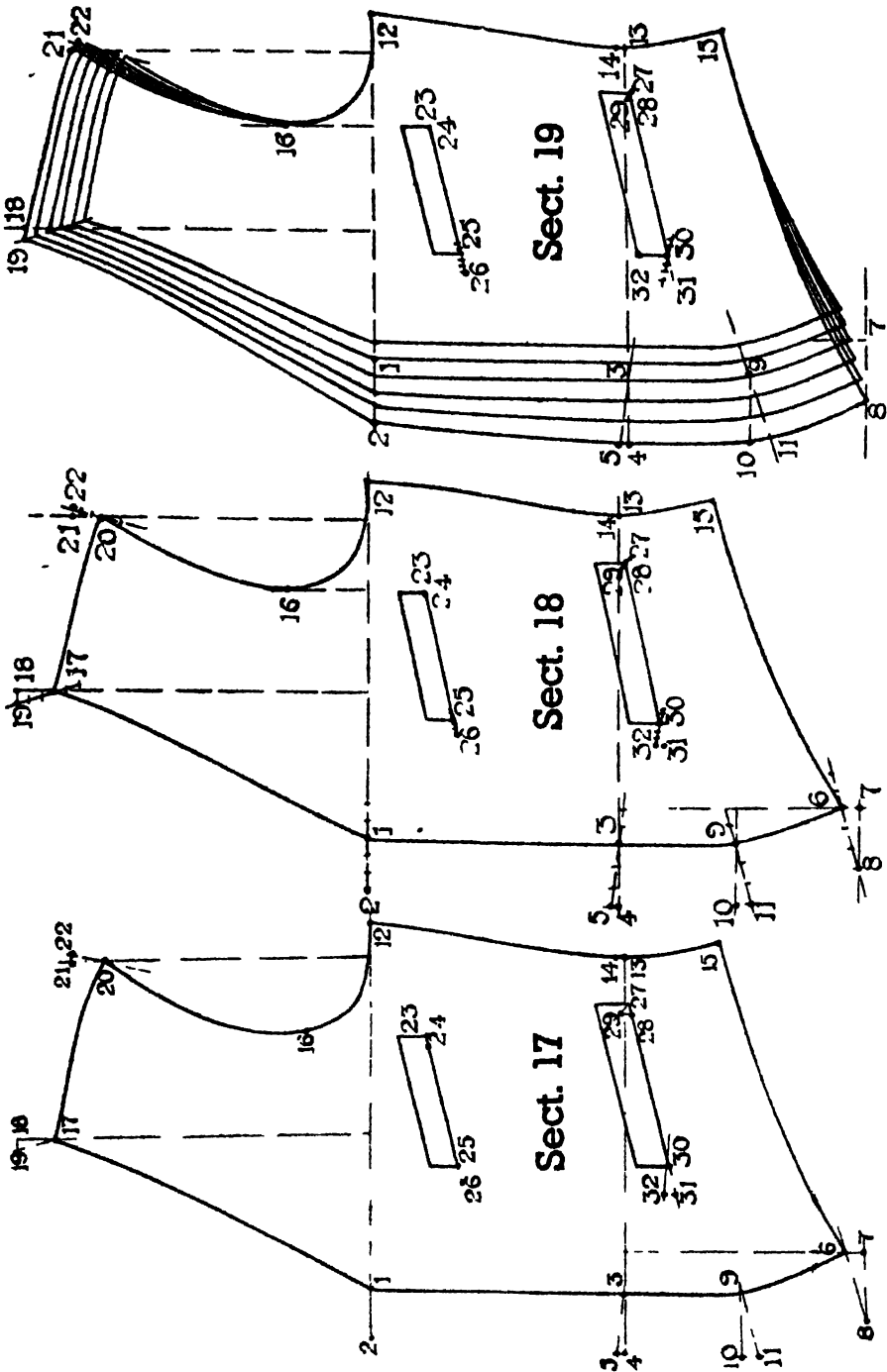


DIAGRAM 26.

to 12 of the waistcoat back shoulder  
is wider than 7 to 10.  
Draw a line from 22 through 20.

WATCH POCKET

23 is the back of pocket.  
24 from 23 =  $\frac{1}{4}$ ".  
25 is the front of pocket.  
26 from 25 =  $\frac{1}{4}$ ".

LOWER POCKET

27 is the back of pocket.  
28 from 27 =  $\frac{1}{4}$ ".  
29 up from 28 =  $\frac{1}{4}$ ".  
Draw a line from 29 through 27.

30 is the front of pocket.  
31 from 30 = 1".  
32 up from 31 =  $\frac{1}{4}$ ".  
Draw a line from 32 through 30.

SECTION 18. DIAGRAM 26

Divide the distance between all points  
to the sizes desired, and also "come  
in" from the 36" for the sizes below  
36" chest

SECTION 19. DIAGRAM 26

Take the forepart pattern and connect  
up all points as in the diagram.

**LOOSE-FITTING OVERCOAT**

Diagrams 27, 28, and 29

**GRADING THE BACK****SECTION 20. DIAGRAM 27**

All points are found exactly as laid down in Section 2, Diagram 18 (the jacket back), except that 28 from 5 and 30 from 29 are each 2", which is equal to lengthening the coat 1" per 2" chest increase.

32 is midway between 5 and 13

33 from 32 is the same as 28 from 5

35 from 34 =  $\frac{1}{2}$ "

**SECTION 21. DIAGRAM 27**

This shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in"

36 is midway between 6 and 7

37 is midway between 17 and 19

Connect up and divide

**GRADING THE FOREPART****SECTION 22. DIAGRAM 28**

All points are found exactly as laid down in Section 5, Diagram 20 (the jacket forepart), except the length, 12 from 7 and 16 from 15, which are each 2", as in Sections 20 and 21, Diagram 27.

13 is midway between 15 and 6

13 to 14 is the same as 7 to 12.

**SECTION 23. DIAGRAM 29**

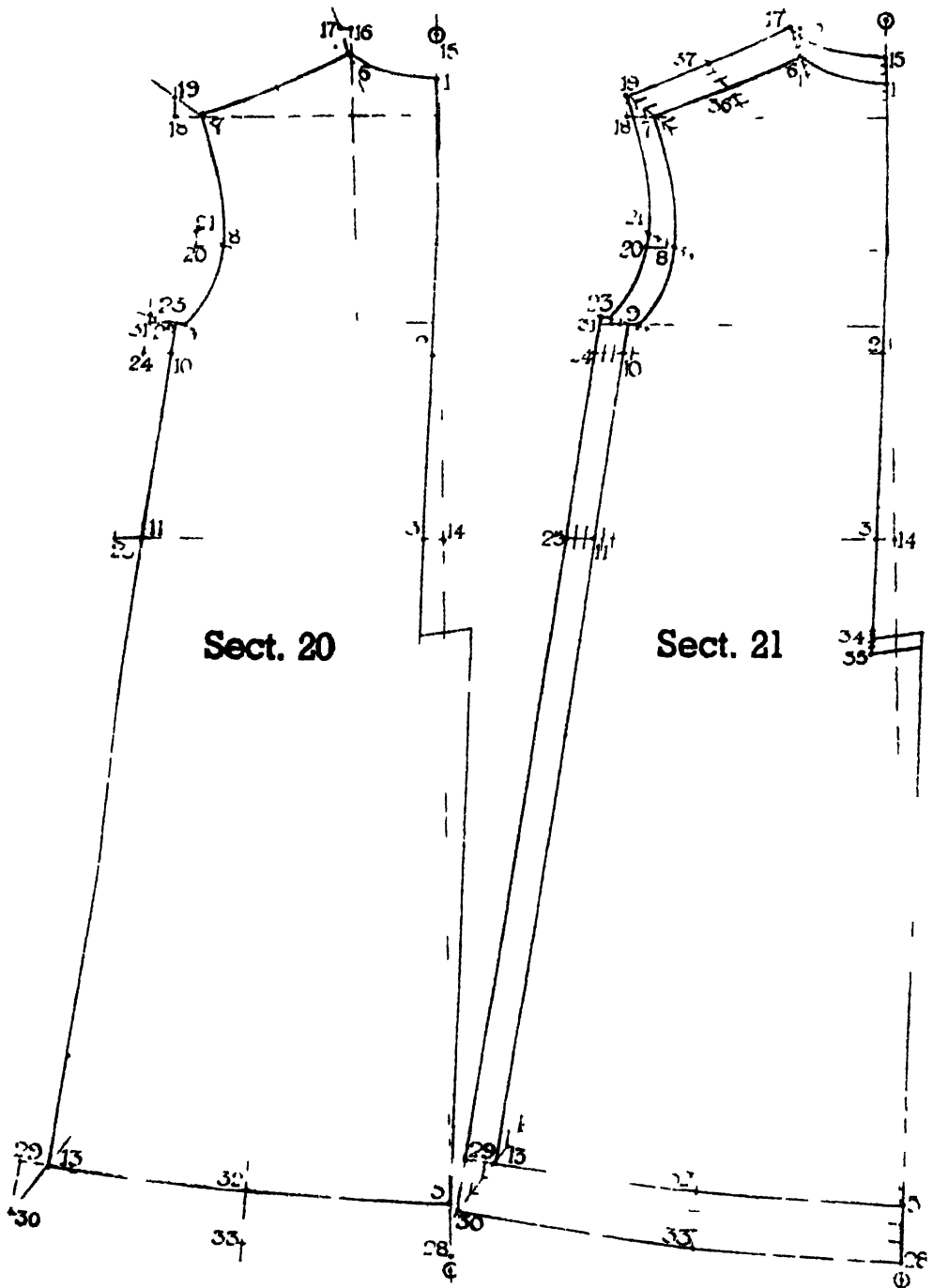
This shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in"

40 is midway between 22 and 25

41 is midway between 24 and 27

Connect up and divide





**DIAGRAM 27**

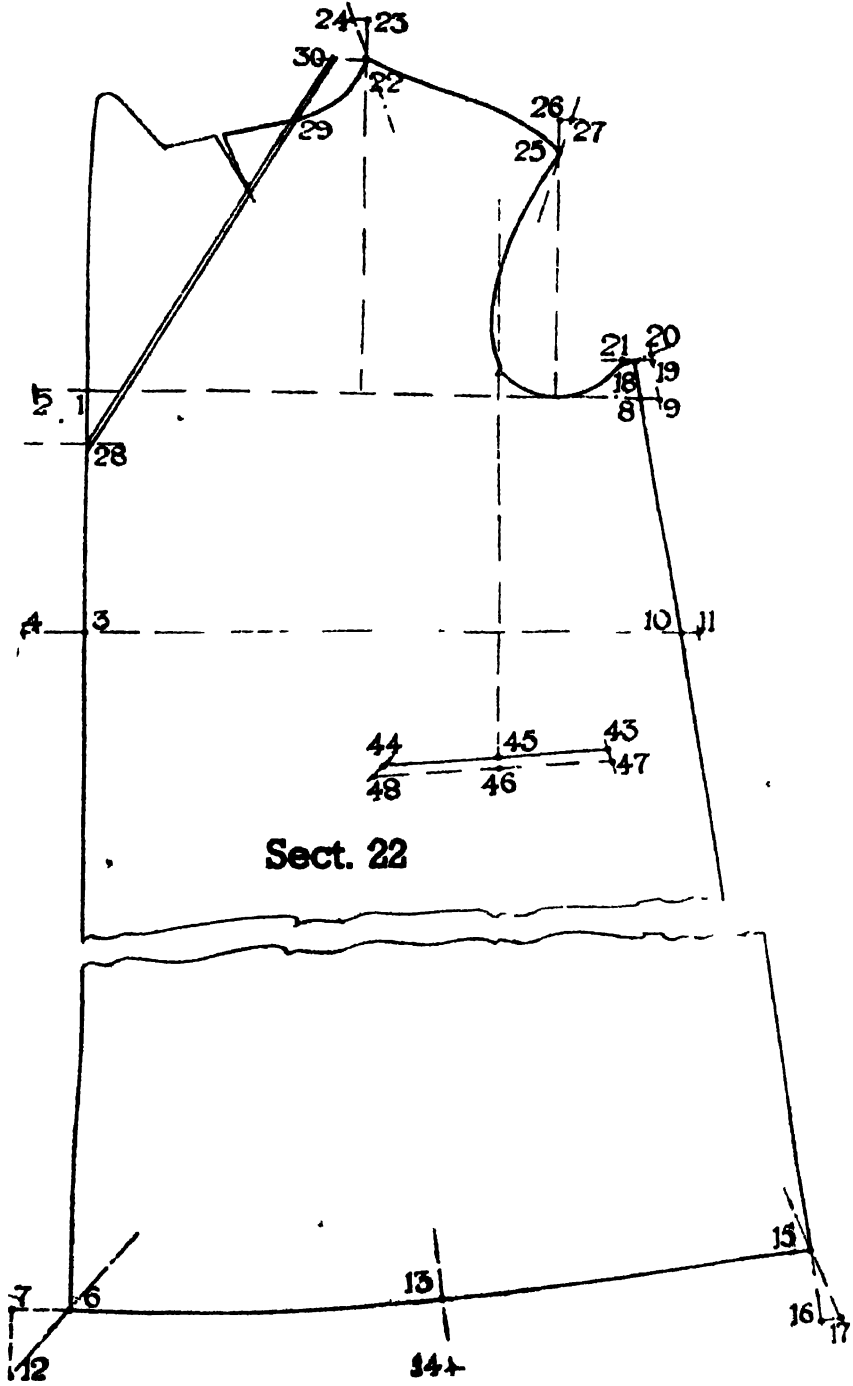


DIAGRAM 28.

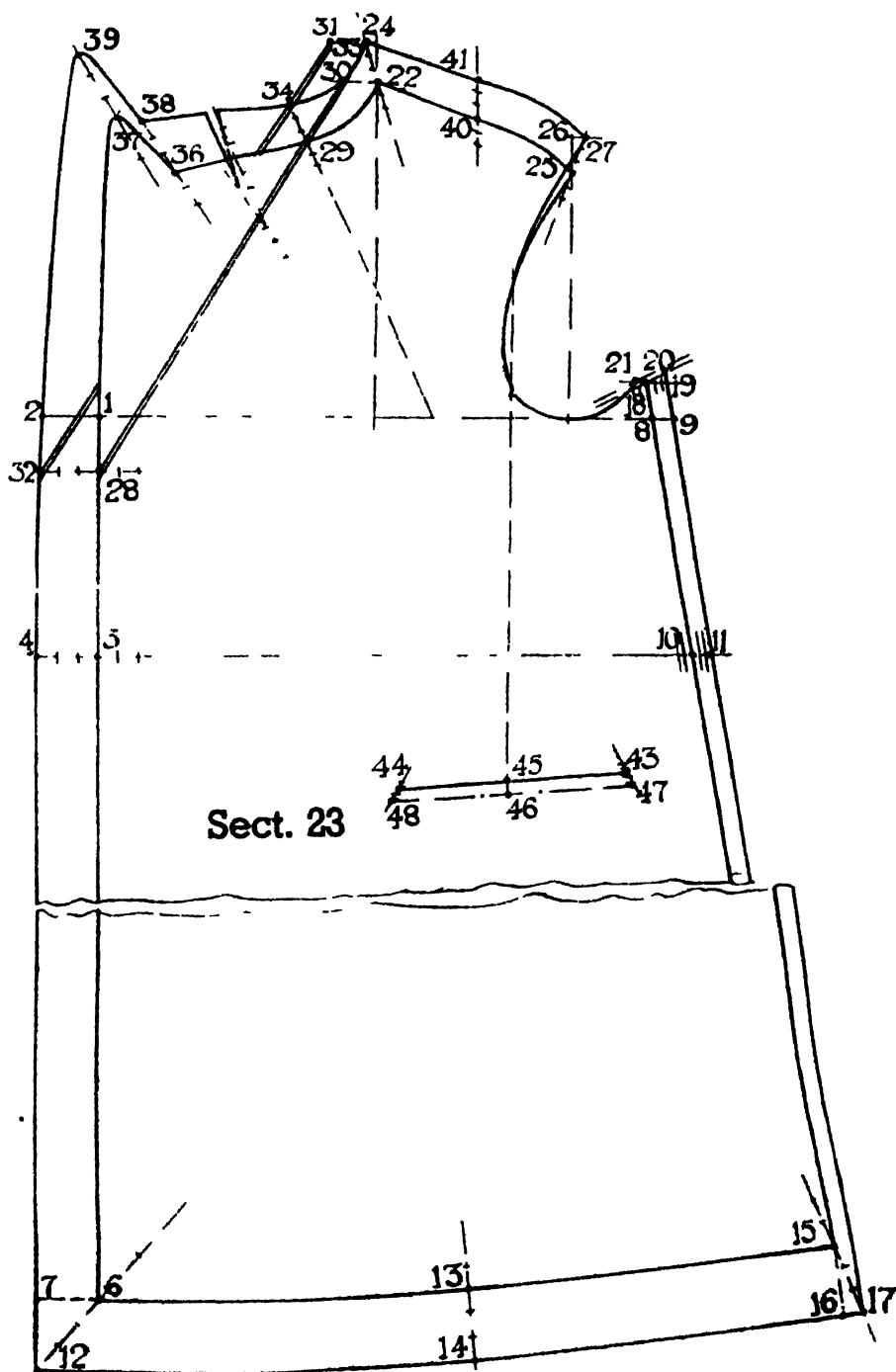


DIAGRAM 29.

## THE SPLIT INSET SLEEVE

## Diagram 30

## GRADING THE TOP-SLEEVE

## SECTION 24. DIAGRAM 30

Mark in the two halves of the top-sleeve, with the centre seams equally apart and parallel.

10 from 9 and 24 from 23 are each  $\frac{3}{8}$ ".

11 from 10 and 21 from 20 are each  $\frac{3}{8}$ ".

22 from 21 =  $\frac{1}{4}$ ".

15 from 14 =  $\frac{1}{4}$ ".

16 from 15 =  $\frac{3}{4}$ ".

7 from 6 =  $\frac{3}{8}$ ".

25 is continued from 19 and =  $\frac{1}{4}$ ".

27 is continued from 26 and =  $\frac{3}{4}$ ".

28 from 27 =  $\frac{1}{4}$ ".

## SECTION 25. DIAGRAM 30

This shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in."

17 is found by connecting 7 and 16.

29 is found by connecting 22 and 28

The under-sleeve is graded as in Sections

12 and 13, Diagram 24.

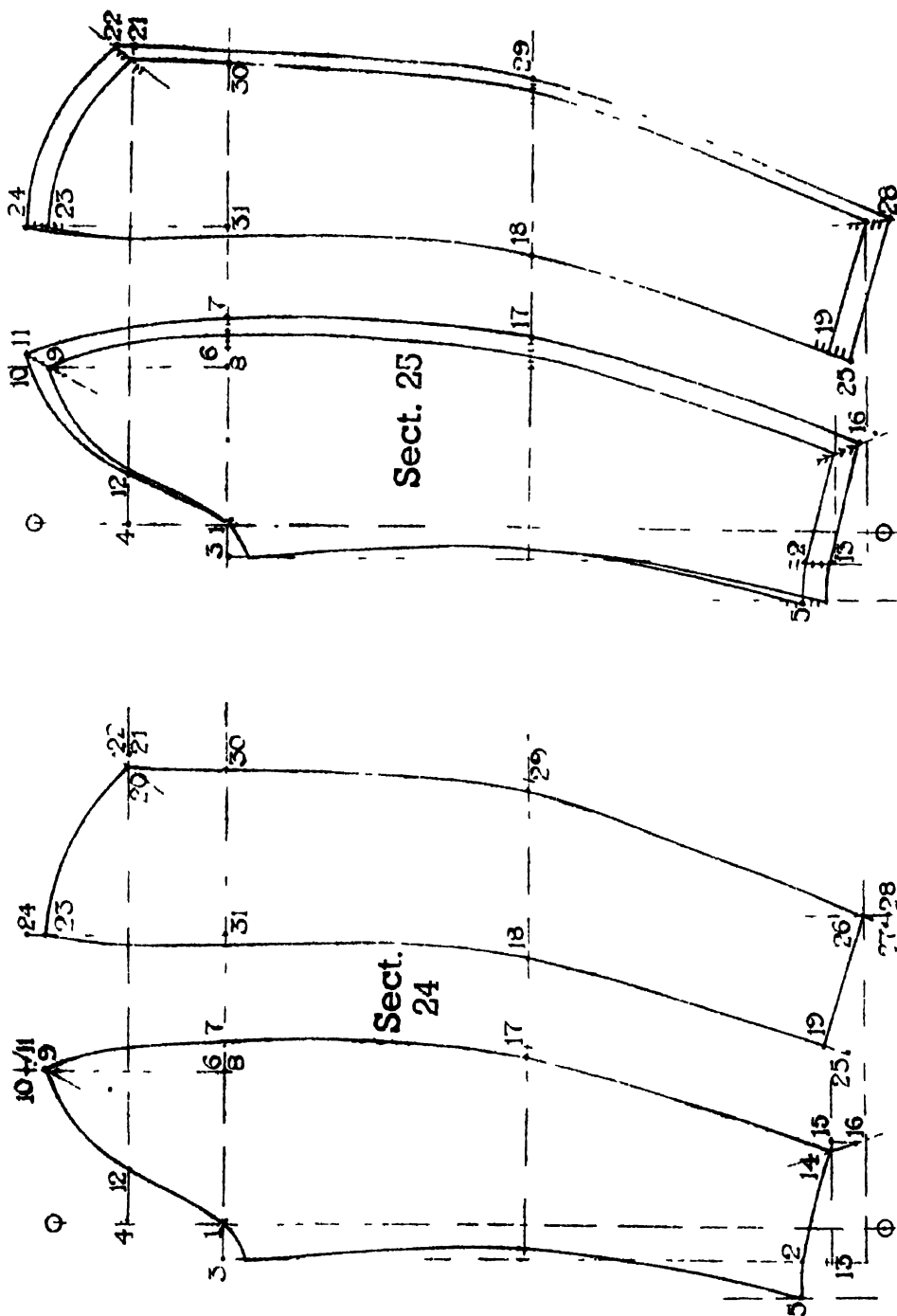


DIAGRAM 30

## RAGLAN OVERCOAT

### Diagrams 31 to 34

#### GRADING THE BACK

##### SECTION 26. DIAGRAM 31

All points are found exactly as laid down in Section 20, Diagram 27 (loose-fitting overcoat back).

##### SECTION 27. DIAGRAM 31

This shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in."

37 is midway between 6 and 8.

38 is midway between 17 and 21.

Connect up and divide.

#### GRADING THE FOREPART

##### SECTION 28. DIAGRAM 32

All points are found as laid down in Section 22, Diagram 28 (loose-fitting overcoat forepart).

The neck curve is found by going down from 26 to 27  $\frac{1}{4}$ ", placing the 36" chest forepart with 25 on point 27, continuing the 36" neck curve to 28, and allowing  $\frac{1}{4}$ " beyond 28 to 30.

#### THE POCKET

33 from 31 =  $\frac{1}{4}$ ".

34 from 32 =  $\frac{1}{4}$ ".

33 to 34 is the 42" chest.

##### SECTION 29. DIAGRAM 33

This shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in."

#### RAGLAN TOP SLEEVE

##### SECTION 30. DIAGRAM 34

All points are found as in Section 24, Diagram 30, and are also numbered in a similar manner, with the exception of the shoulder and neck-pieces, which are an addition to the split inset sleeve.

Measure from the front pitch "A" to 22 of Section 28, Diagram 32; then continue to 24 and note the increase of length from the 36" chest to the 42" chest, making 33 from 31 and 34 from 32 a similar amount.

Measure from the back pitch 8 to 6 of Section 26, Diagram 31, then measure from 21 to 17 and note the increase of length from the 36" chest to the 42" chest, making 37 from 35 and 38 from 36 a similar amount.

##### SECTION 31. DIAGRAM 34

This shows the distance between all points divided according to the sizes desired, the 42" chest being "filled in."

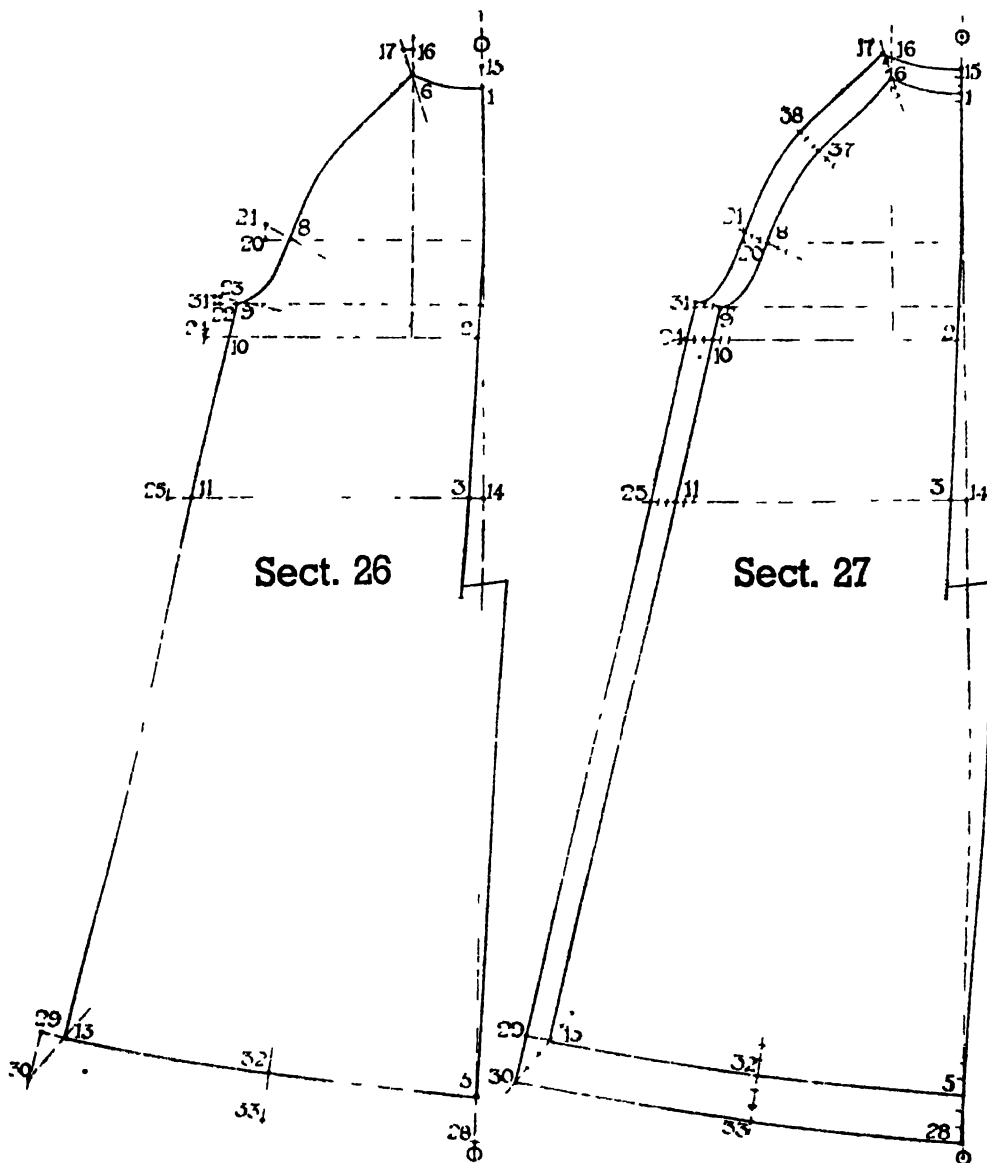


DIAGRAM 31.

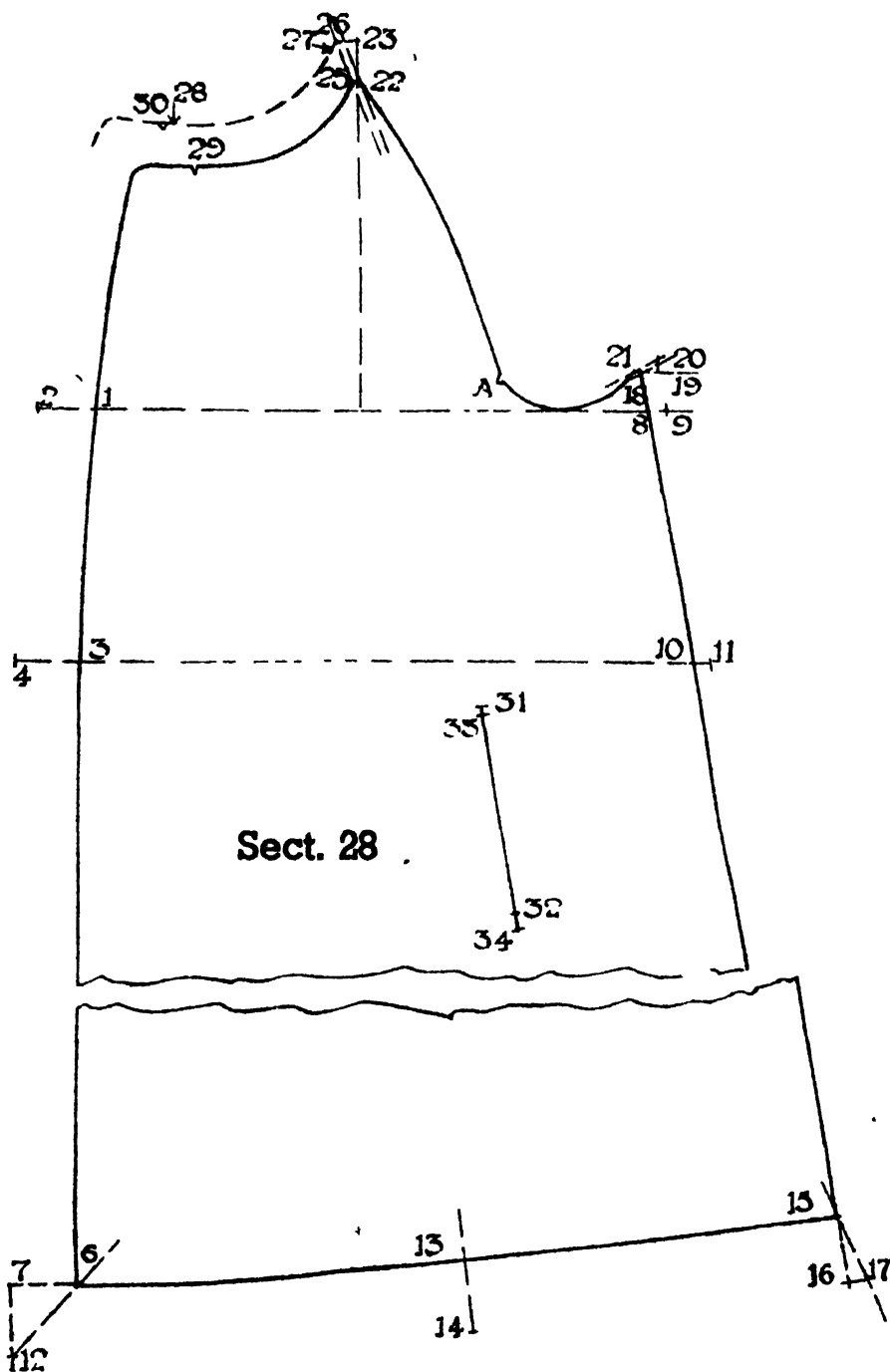


DIAGRAM 32.



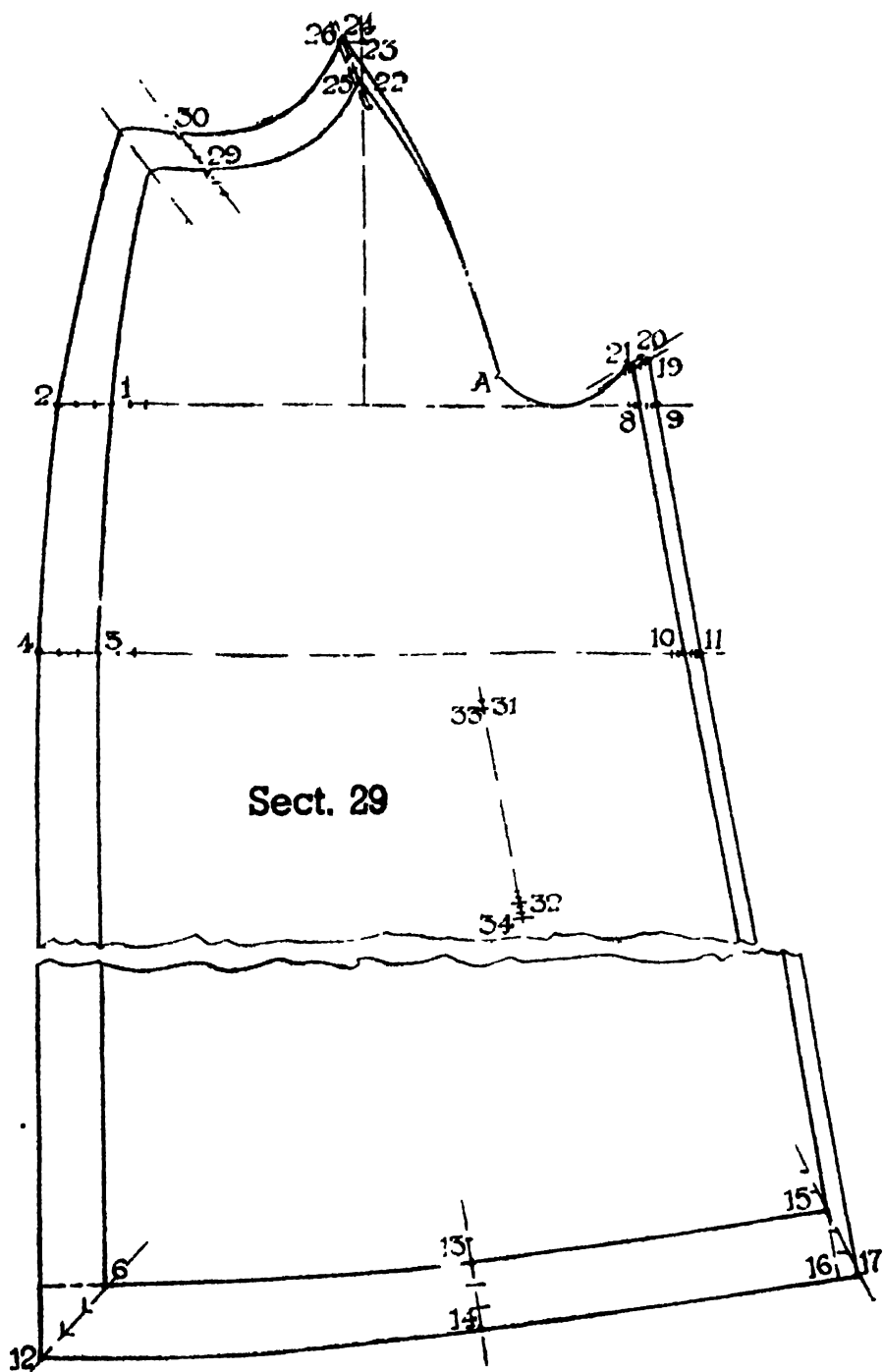


DIAGRAM 33.

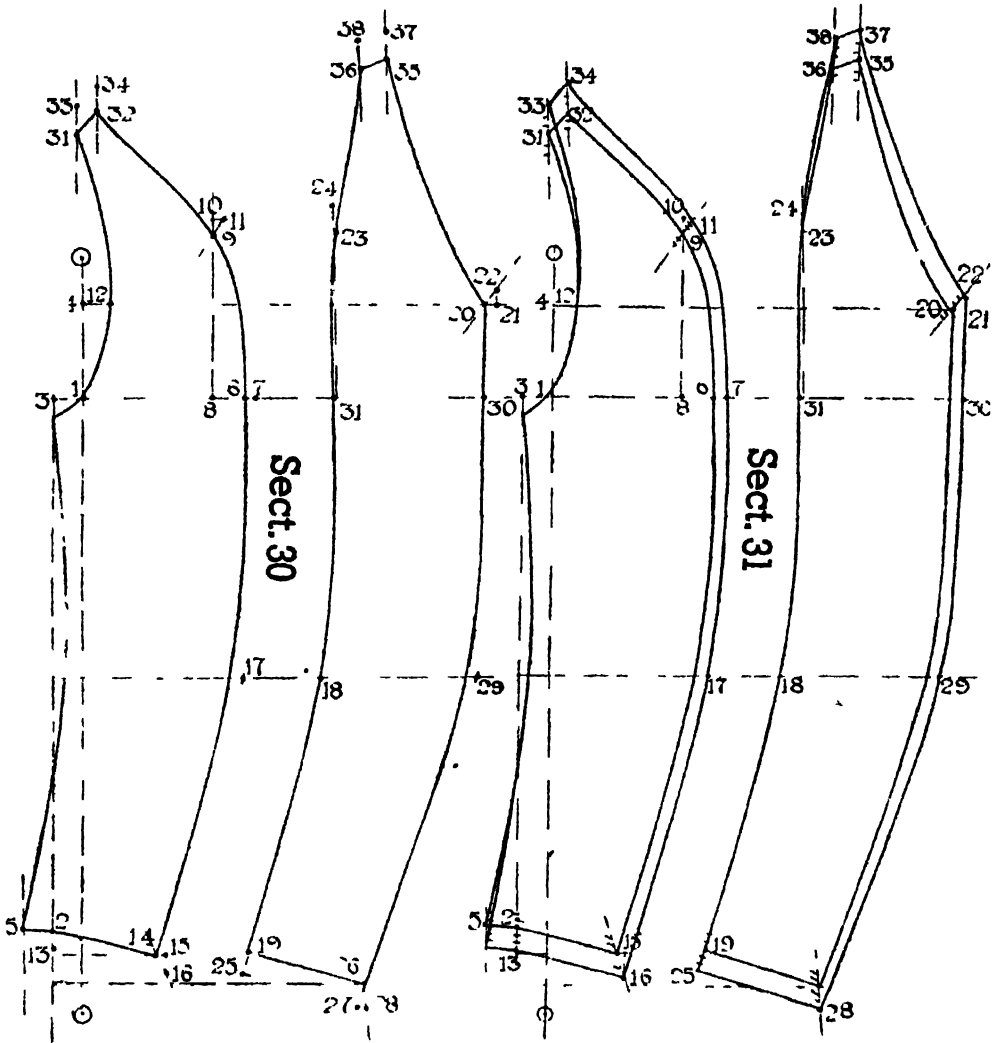


DIAGRAM 31.

# CHAPTER IV

## THE WHOLESALE TRADE, GRADING (LADIES' GARMENTS)

By REUBEN SYTNER, U.K.A.F.

(*Past-President, United Kingdom Association of Master Tailors and Foremen Cutters; author of "The Art of Gentlemen's Garment Fitting", "Ladies' and Gentlemen's Raglans," etc.*)

### LADIES' COAT. PANEL FRONT

Diagrams 35 and 36

#### GRADING THE BACK

##### SECTION L 1. DIAGRAM 35

Place the back pattern on a sheet of paper and mark it in.

Also mark:

The scye depth line: 2-10.

The waist line: 3-11.

The hip line: 4-12.

From 3 at the waist go out to 14, the amount the centre of back waist has been suppressed, and draw the back construction line, o-o, in the same way that the pattern has been produced.

By the back construction line o-o.

Square across through 7, at the shoulder.

Square across through 8, at the back pitch.

Square across through 9, at the top of side seam.

Square across through 10, at the scye line.

Square across through 11, at the waist line.

Square across through 12, at the hip line.

Square across through 13, at the bottom.

15 from 1 =  $\frac{1}{4}$ ".

By the scye line, 2-10, square up through 6 to 16.

16 from 6 =  $\frac{1}{4}$ ", the same as 15 from 1  
Square across from 16 towards 17.

17 from 16 =  $\frac{1}{4}$ "; draw a line from 17 through 6.

18 from 7 =  $\frac{1}{2}$ "; square up from 18 to 19.

19 from 18 =  $\frac{3}{8}$ "; draw a line from 19 through 7.

20 from 8 =  $\frac{1}{2}$ "; square up from 20 to 21.

21 from 20 =  $\frac{1}{4}$ "; draw a line from 21 through 8.

22 from 9 =  $\frac{1}{2}$ "; square up from 22 to 23.

23 from 22 =  $\frac{1}{4}$ "; draw a line from 23 through 9.

24 from 10 =  $\frac{1}{2}$ ".

25 from 11 =  $\frac{1}{2}$ ".

26 from 12 =  $\frac{1}{2}$ ".

27 from 13 =  $\frac{1}{2}$ "; square down from 27 to 28.

28 from 27 = 1"; draw a line from 28 through 13.

29 from 5 = 1".

30 is  $\frac{1}{4}$ " (a seam width) beyond 22.

We now have the outline of the 40" chest back. Should one wish to grade up to 42" instead of 40", then in all cases increase the amount given by half as much again. For instance:

16 from 6 =  $\frac{1}{4}$ ".

17 from 16 =  $\frac{1}{4}$ " and so on all through.

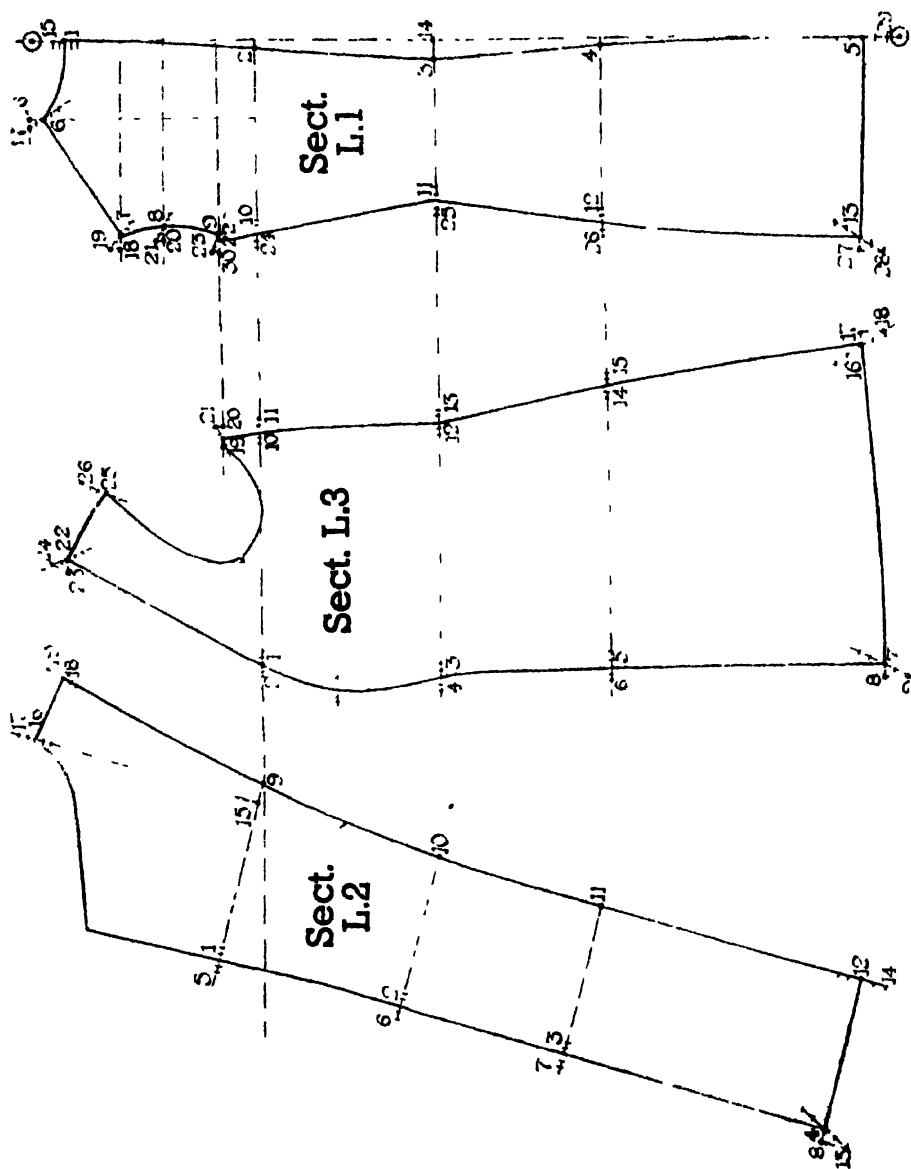


DIAGRAM 35.

We are now ready to divide the space between all points according to the patterns desired. For instance, if the size grade is up to 40" chest (as in this case), all spaces are divided into equal parts.

When grading the sizes below 36", raise the waist line  $\frac{1}{4}$ " per size; in other words, shorten the waist length an extra  $\frac{1}{4}$ " per size below 36" chest.

### GRADING THE PANEL FOREPART

#### SECTION L.2. DIAGRAM 35

Follow the same procedure by marking both front sections of the forepart. It will be noticed that the chest, waist, and hip lines are all squared by the centre of front and are parallel with the bottom.

- 5 from 1, at chest, is  $\frac{1}{2}$ ".
  - 6 from 2, at waist, is  $\frac{1}{2}$ ".
  - 7 from 3, at hip, is  $\frac{1}{2}$ ".
  - 8 from 4, at bottom, is  $\frac{1}{2}$ ".
  - 13 from 8 = 1"; draw a line from 13 through 4.
  - 14 from 12 = 1".
  - 15 is on the line 1-9; square by it through 16 at the neck.
  - 17 from 16 =  $\frac{3}{4}$ ".
  - 18 is the panel-seam; continue the seam run.
  - 19 from 18 is the same as 17 from 16.
- The neck and lapel sections are found as laid down for gentlemen's garments, in Chapter III.

#### SECTION L.3. DIAGRAM 35

- 2 from 1 =  $\frac{1}{2}$ ".
- 4 from 3 =  $\frac{1}{2}$ ".

- 6 from 5 =  $\frac{1}{2}$ ".
  - 8 from 7 =  $\frac{1}{2}$ ".
  - 9 from 8 = 1"; draw a line from 9 through 7.
  - 11 from 10 =  $\frac{1}{2}$ ".
  - 13 from 12 =  $\frac{1}{2}$ ".
  - 15 from 14 =  $\frac{1}{2}$ ".
  - 17 from 16 =  $\frac{1}{2}$ ".
  - 18 from 17 = 1"; draw a line from 18 through 16.
  - 20 from 19 =  $\frac{1}{2}$ ".
  - 21 from 20 =  $\frac{1}{2}$ ", the same as 23 from 22, Section L.1.
- Draw a line from 21 through 19.
- 23 from 22 =  $\frac{1}{2}$ ".
  - 22-23 line is parallel with the chest line 1-10.
  - 24-23 line is parallel with 22-1 line, the panel.
  - 24 from 23 is the same as 18-19 of Section L.2.
  - 26 from 25 is parallel with 23-24.
- Check up the width of shoulder 17-19, Section L.2 and 24-26, Section L.3 with the increase of 17-19 of Section L.1

#### SECTION L.4. DIAGRAM 36

This shows Section L.1, Diagram 35, graded from 36" up to 40" and down to 32".

#### SECTION L.5. DIAGRAM 36

This shows Section L.2, Diagram 35, graded from 36" up to 40" and down to 32".

#### SECTION L.6. DIAGRAM 36

This shows Section L.3, Diagram 35, graded from 36" up to 40" and down to 32".



## LADIES' SIDEBODY COAT

## Diagrams 37 and 38

## GRADING THE BACK

## SECTION L.7. DIAGRAM 37

All points are numbered and found exactly as in Section L.1, Diagram 35.

## GRADING THE FOREPART

## SECTION L.8. DIAGRAM 37

- 5 from 1 = 1".
  - 6 from 2 = 1".
  - 7 from 3 = 1".
  - 8 from 4 = 1".
  - 13 from 8 = 1"; square up from 15 through 16.
  - 17 from 16 =  $\frac{1}{4}$ ".
  - 18 from 17 =  $\frac{1}{4}$ ".
  - 20 from 18 =  $\frac{1}{4}$ ".
  - 22 from 21 =  $\frac{1}{4}$ ".
  - 23 from 22 =  $\frac{3}{8}$ "; draw a line from 23 through 21.
  - 24 is squared through by 15-17 line
  - 25 from 24 =  $\frac{1}{4}$ ".
  - 26 from 25 =  $\frac{3}{8}$ " and is parallel with 24-19.
  - 28 from 27 is parallel with 25-26.
  - Check up the width of shoulder 18-23 and 26-28 of Section L.8 with the increase of 17-19 of Section L.7.
  - 30 from 29 =  $\frac{1}{4}$ ".
  - 32 from 31 =  $\frac{1}{4}$ ".
  - 34 from 33 =  $\frac{1}{4}$ ".
  - 36 down from 35 = 1".
  - 37 from 36 =  $\frac{1}{4}$ "; draw a line from 37 through 35.
- The forepart is now ready for dividing the space between all points according to the patterns desired up to 40" chest, as in this case.
- When grading the sizes below 36", raise the waist line  $\frac{1}{4}$ " per size.

## GRADING THE SIDEBODY

## SECTION L.9. DIAGRAM 37

It will be noticed that I have made all allowances on the back-seam. (This is optional.)

- 1 is the top of sidebody.
- 2 from 1 =  $\frac{1}{4}$ "; square up from 2 to 3.

- 3 from 2 is the same as 22 to 23 of Section L.7.

Draw a line from 3 through 1

- 4 is on the chest line.
  - 5 from 4 =  $\frac{1}{4}$ ".
  - 6 is on the waist line.
  - 7 from 6 =  $\frac{1}{4}$ ".
  - 8 is on the hip line.
  - 9 from 8 =  $\frac{1}{4}$ ".
  - 10 is at the bottom.
  - 11 from 10 = 1".
  - 12 from 11 =  $\frac{1}{4}$ "; draw a line from 12 through 10.
  - 13 is at the bottom of under-arm seam.
  - 14 from 13 = 1".
- The sidebody may be divided in a similar manner to the forepart and back.

## GRADING THE SIDEBODY

## SECTION L.10. DIAGRAM 37

In this case all the width variation is made at the under-arm seam.

- 1 is on the chest line.
- 2 from 1 =  $\frac{1}{4}$ ".
- 3 is on the waist line.
- 4 from 3 =  $\frac{1}{4}$ ".
- 5 is on the hip line.
- 6 from 5 =  $\frac{1}{4}$ ".
- 7 is at the bottom.
- 8 from 7 = 1".
- 9 from 8 =  $\frac{1}{4}$ ".
- 10 is at the bottom
- 11 from 10 = 1".
- 12 is the top of sidebody back-seam.
- 13 from 12 is the same as 22 to 23 of Section L.7.

## SECTION L.11. DIAGRAM 38

This shows Section L.7, Diagram 37, the back, with all the grades filled in up to 40" and down to 32" chest, 2" sizes.

## SECTION L.12. DIAGRAM 38

This shows Section L.8, Diagram 37, the forepart, with all the grades filled in up to 40" and down to 32" chest.

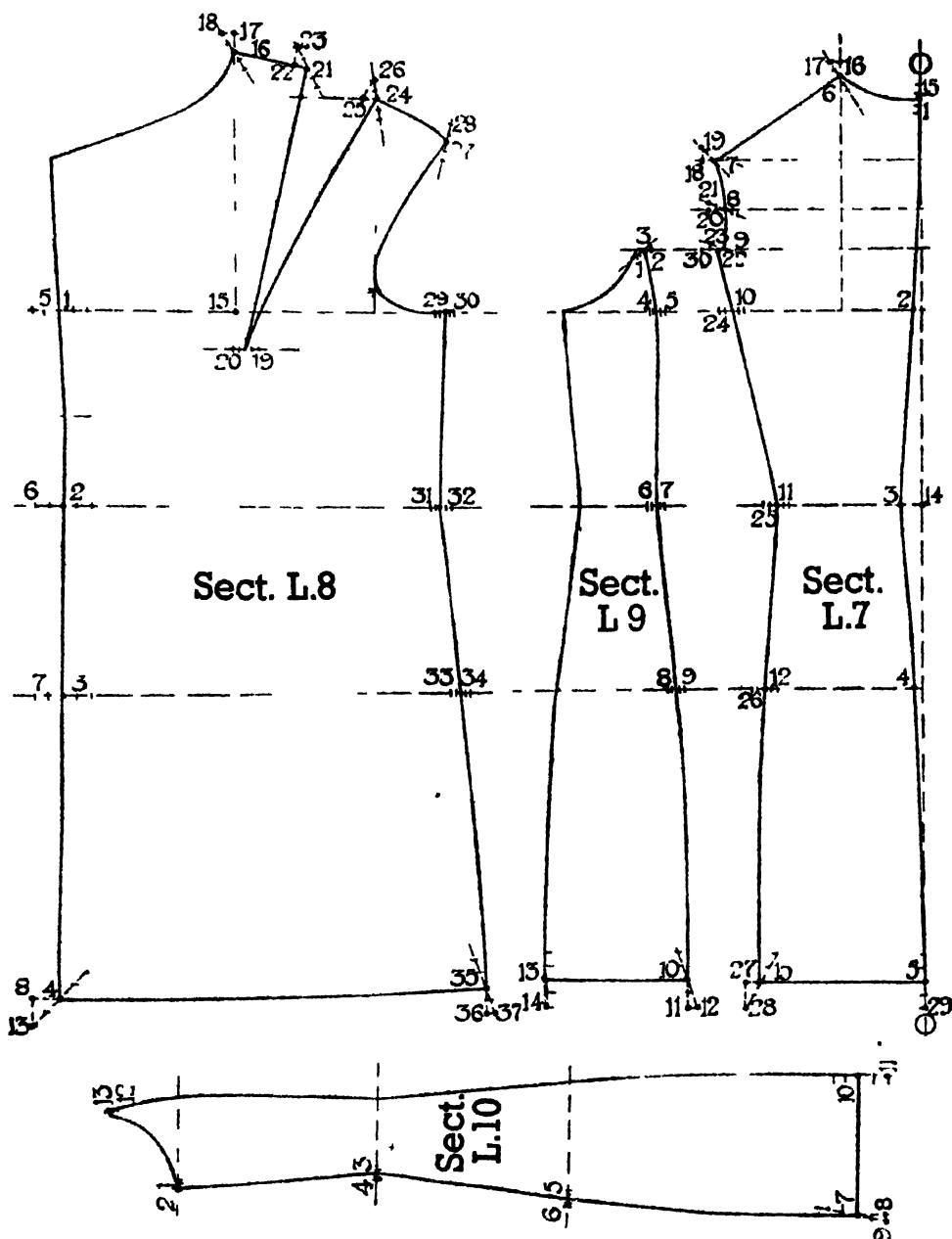


DIAGRAM 17



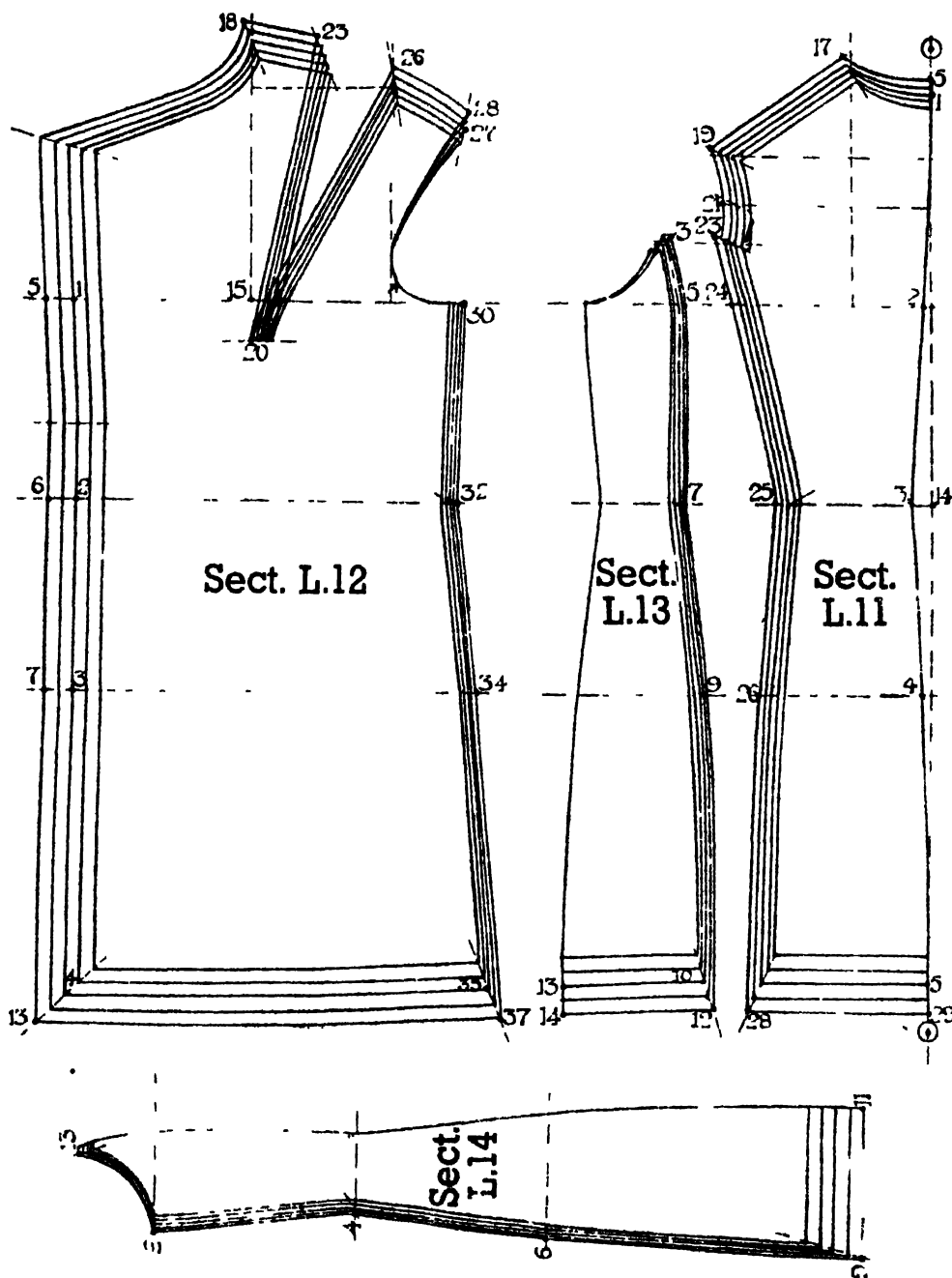


DIAGRAM 38.

## SECTION L.13. DIAGRAM 38

This shows Section L.9, Diagram 37, the sidebody, with all the grades filled in up to 40" and down to 32" chest.

## SECTION L.14. DIAGRAM 38

This shows Section L.10, Diagram 37, the sidebody, with all the grades filled in up to 40" and down to 32" chest.

## THE SLEEVE

## Diagram 39

## GRADING THE TOP-SLEEVE

## SECTION L.15. DIAGRAM 39

It will be noticed that a "false-fore-arm" sleeve has been used, with 1" seam displacement.

Draw the line 0-0, the line 3-13 being parallel with 0-0 and 1" away from it.

Place the front pitch, point 1, on the line 0-0.

Point 2 at the cuff is on the line 3-13.

Mark round the top-sleeve.

4 is on the line 0-0, squared into 7

5 is the hindarm, and is squared into by the line 0-0.

6 from 5 is half of 4 to 5.

7 from 1 -  $\frac{1}{4}$ ", square up from 7.

8 from 7 is the same as 20 to 21, the coat back, Section L.1.

Draw a line from 8 through 5.

9 is squared up from 6.

10 from 6 =  $\frac{1}{4}$ ", 10 from 7 being one half of 4 to 7.

11 from 10 =  $\frac{1}{3}$ " more than 6 to 9.

Draw a line from 11 through 9.

12 is where the sleeve crosses the line 4-7.

13 from 2 =  $\frac{1}{2}$ ".

14 is the cuff hindarm; square across through 14 by the line 0-0.

15 from 14 =  $\frac{1}{4}$ "; square down from 15

16 from 15 =  $\frac{1}{2}$ "; draw a line from 16 through 14.

## GRADING THE UNDER-SLEEVE

## SECTION L.16. DIAGRAM 39

Draw the line 0-0, the line 2-12 being parallel with 0-0 and 1" away from it.

Place the cuff, point 1, on the line 0-0 and the top at 2, which is on the line 2-12.

Mark round the under-sleeve.

3 is on the line 0-0 squared into 5.

5 from 4 =  $\frac{1}{4}$ "; square up from 5.

6 from 5 is the same as 7 to 8 of Section L.15.

Draw a line from 6 through 4.

7 is the top of under-sleeve.

Draw a line from 7 parallel with the line 6-4.

8 from 1 =  $\frac{1}{2}$ ".

9 is the cuff hindarm.

Square across through 9 by the line 0-0.

10 from 9 =  $\frac{1}{4}$ "; square down from 10.

11 from 10 =  $\frac{1}{2}$ ".

Draw a line from 9 through 11.

## SECTION L.17. DIAGRAM 39

This shows Section L.15, the top-sleeve with all the grades filled in up to 40" and down to 32" chest.

## SECTION L.18. DIAGRAM 39

This shows Section L.16, the under-sleeve, with all the grades filled in up to 40" and down to 32" chest.

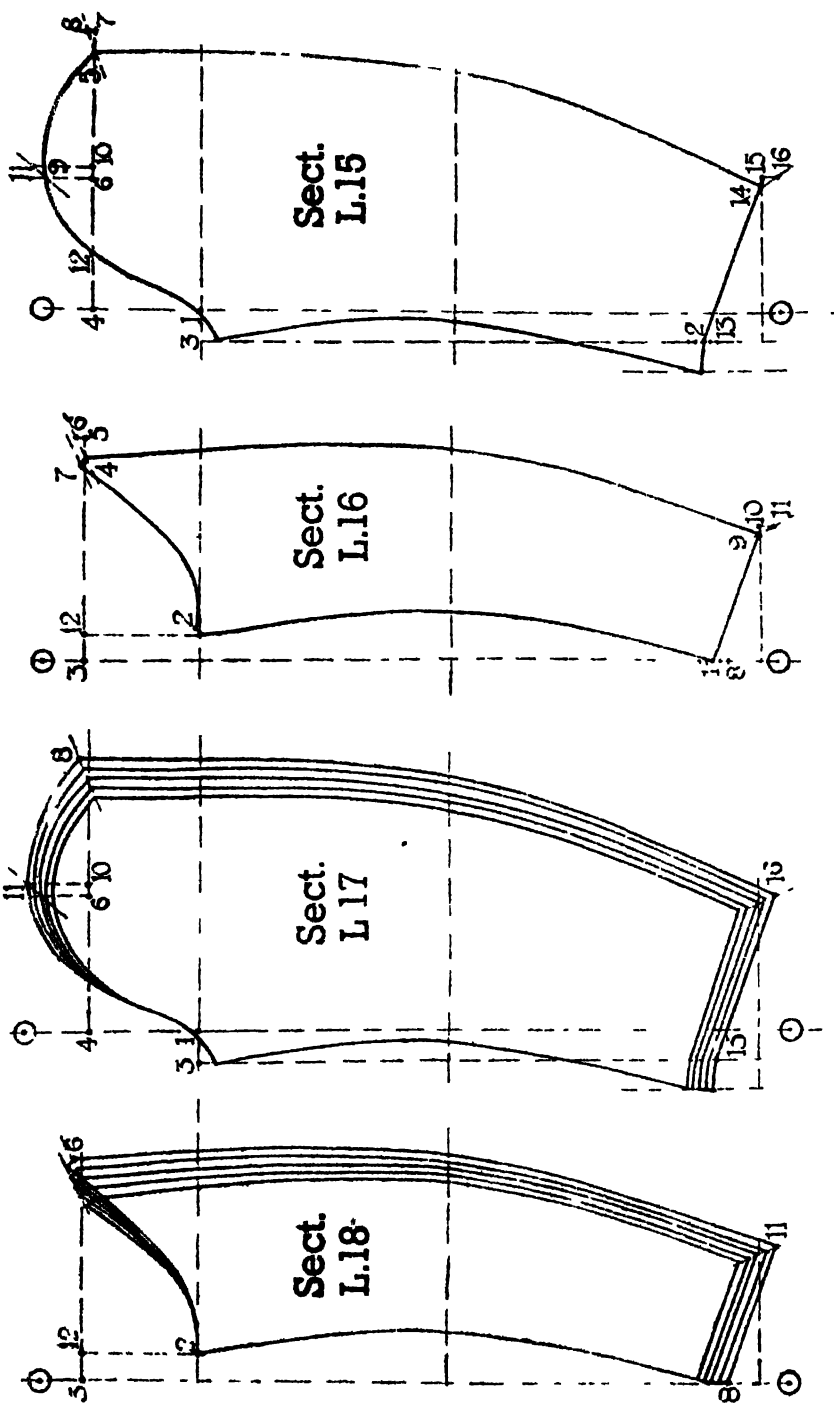


DIAGRAM 32

## CHAPTER V

# THE WHOLESALE TRADE LAYS OR ECONOMY IN CUTTING

By REUBEN SYTNER, U.K.A.F.

*(Past-President, United Kingdom Association of Master Tailors and Foremen Cutters; author of "The Art of Gentlemen's Garment Fitting", "Ladies' and Gentlemen's Raglans," etc.)*

IT is surprising to anyone who has had experience in the wholesale to see the amount of waste in some retail trade cutting rooms. As an instance, the usual procedure is to cut off a 1½-yard length for the trousers and pass this over to the trousers cutter. The suit lay takes 2 yards and 32" in one case; assuming that we deduct the trousers length, this leaves 1 yard and 23": what kind of jacket and vest can one cut from this length? The "cheap lay" takes 1 yard and 25", without any inlays and a pieced facing, so that this in itself ought to convince anyone of the avoidable waste. True, the trousers are cut out by a junior, and the wage cost is therefore lower; but do the wages saved fully compensate for the material wasted? I doubt it. In the wholesale trade men are fully occupied day after day doing nothing else but planning lays and making perforated lays in which all avoidable waste is eliminated.

In order to test lays and prove that garments have been planned from the smallest possible amount, it is usual to examine them for "daylight," i.e. waste. Each size is usually contrived in three widths—54"; 56"; 58"; and sometimes 60".

The average is tested as follows: multiply the length by the width, e.g. 104" by 56" = 5,824 square inches; divide by 54 and 58 respectively, and if the length taken by the lays does not agree with the test, there is something faulty, one or more of the lays taking too much material. It may be necessary to divert a seam in the three-quarter sleeve, or give the trousers seat-pieces or waistbands. In doing this the comparative cost of labour and material must be studied. For instance, if the material saved is worth 9d. and the extra labour entailed would

cost 9½*d.*, it is obviously cheaper to waste the material. When costs are equal, the following points must be taken into consideration:

- (1) The appearance of the garment.
- (2) Whether labour or material is most easily procurable.
- (3) The time taken in production, whether it affects delivery.

If a saving of 2*s.* 6*d.* in material would entail an additional 2*s.* 6*d.* in *making* costs, all other things being equal and the garments being wanted, it would be preferable to waste the material and save the making cost. As the latter must of necessity mean time taken in making, this would also keep up production. If the makers are wanting work and the garments are *not* urgently needed, then save the material and pass the saving on to the operatives in extra work, i.e. wages. Keep the staff occupied and help to cut down overhead costs.

Production costs always reflect themselves in selling prices, and the former are constantly in the limelight, the saving being passed to the purchaser, "the man in the street."

The diagrams of lays which follow are, in most cases, self-explanatory. All parts are clearly indicated, and the smaller sections for the various fittings of the garments are named. Certain parts which have been left black will suggest themselves as trousers pocket facings, coat side-pocket jettings, and other similar small fittings.

#### THE LARGE "OPENED-OUT" LAYS

Some additional explanation may be required in order to make the reader aware of the plan adopted for them. Width of the material is noted in each case; this is opened out to its full extent, and laid on the board selvedge to selvedge.

It will be observed that certain of the parts are cut on the "*single*" of the material; in these cases the underneath side of the cloth (on the board) has its garment parts marked by dash-lines.

In the lay showing the projecting piece at one end, the indicated fold in the material is not cut across, but is opened out so that certain parts of the garment may be taken from the "*single*." Care must be taken to pair up these parts in order to avoid cutting them for one side, or, as we say, "on one hand."

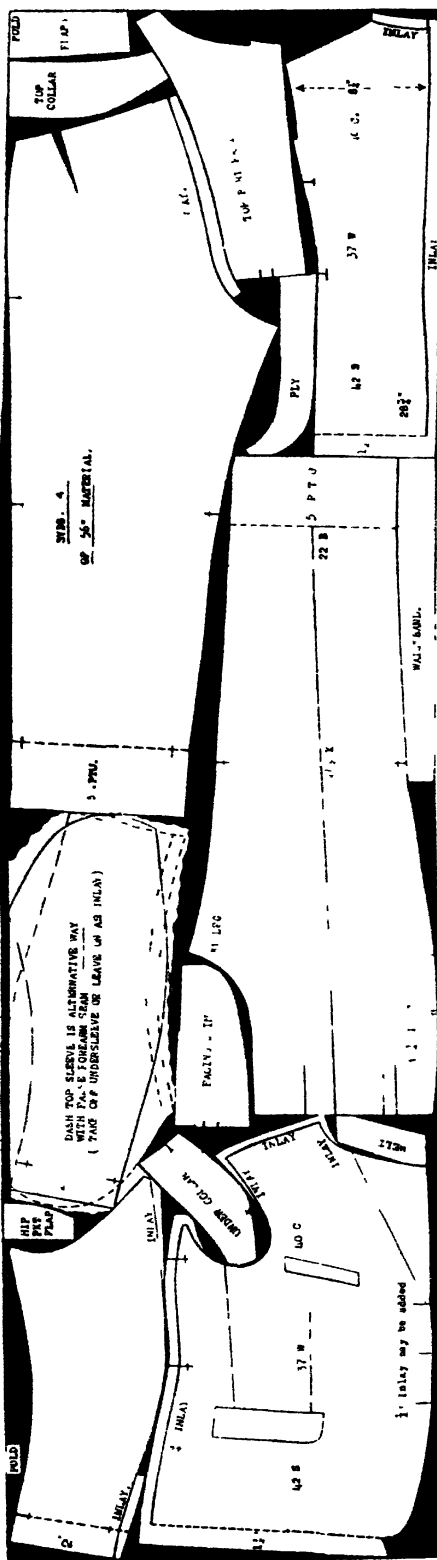
All the lays have marked on them the *fold* of the cloth, whether it is the actual crease edge of the piece or the opened and refolded material.

Modifications of certain lays will have to be made in the case









MA'RAM I,  
ECONOMY LAY.



DIAGRAM 43.  
ECONOMY LAY

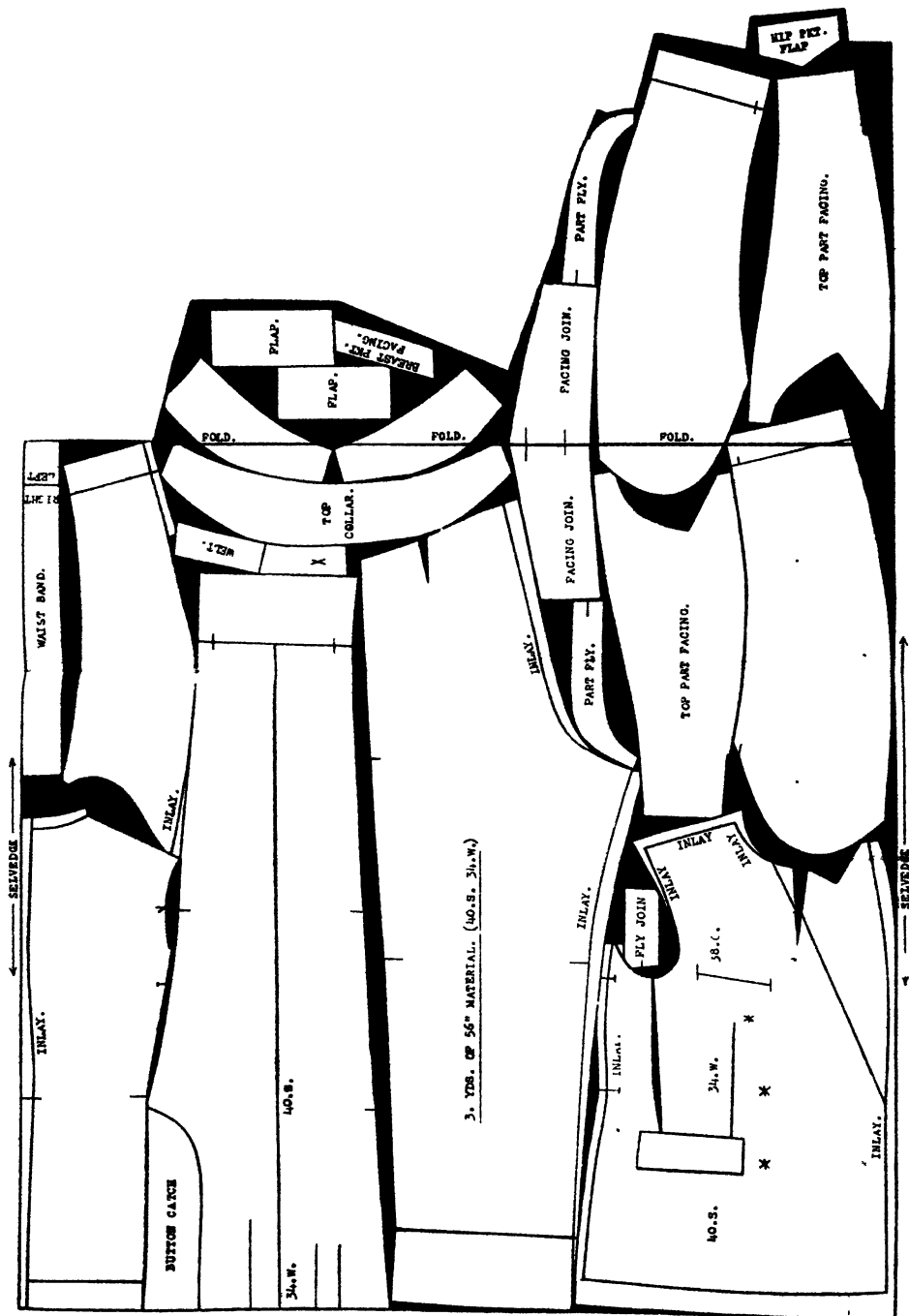


DIAGRAM 44.  
ECONOMY LAY.



DIAGRAM 45.  
ECONOMY LAY.

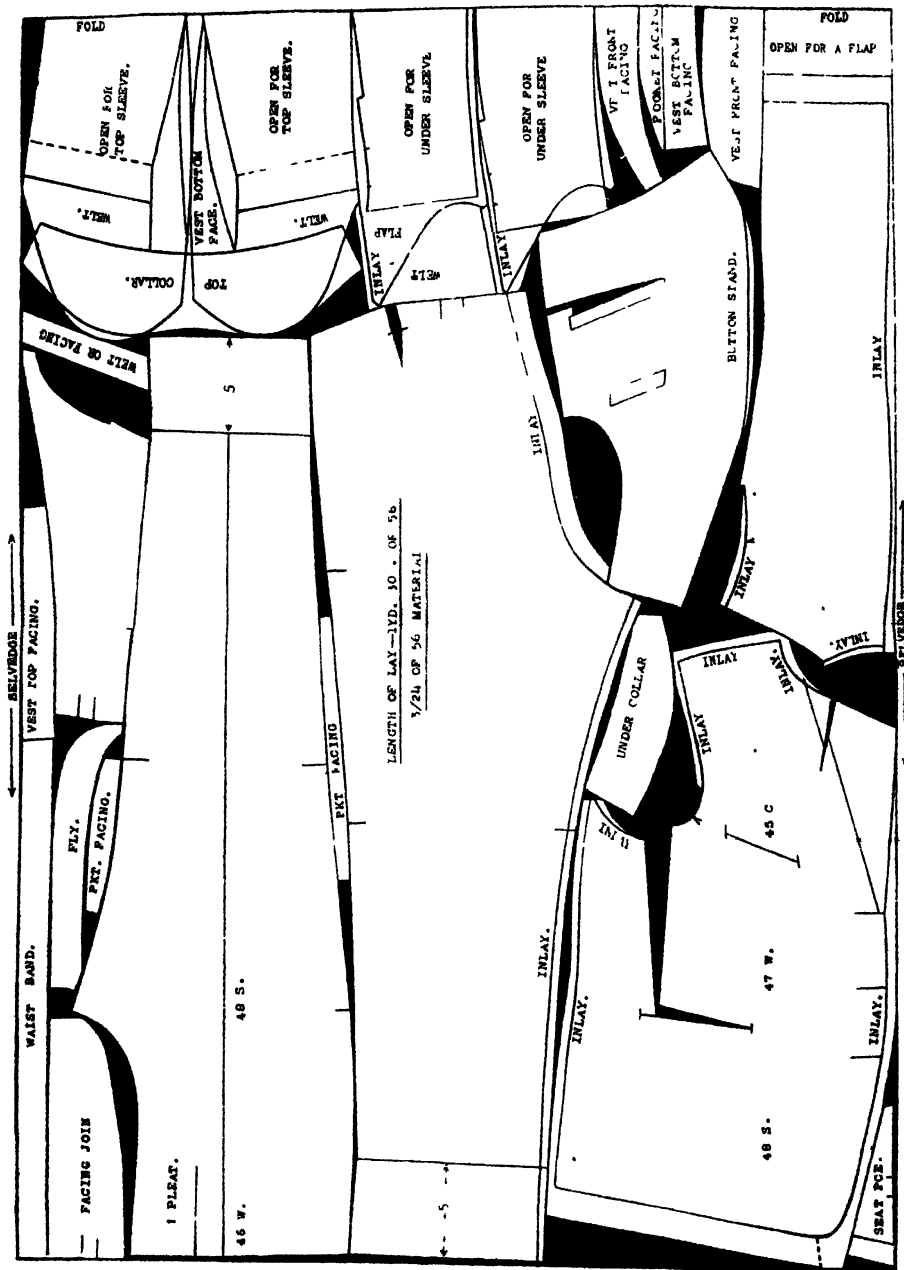
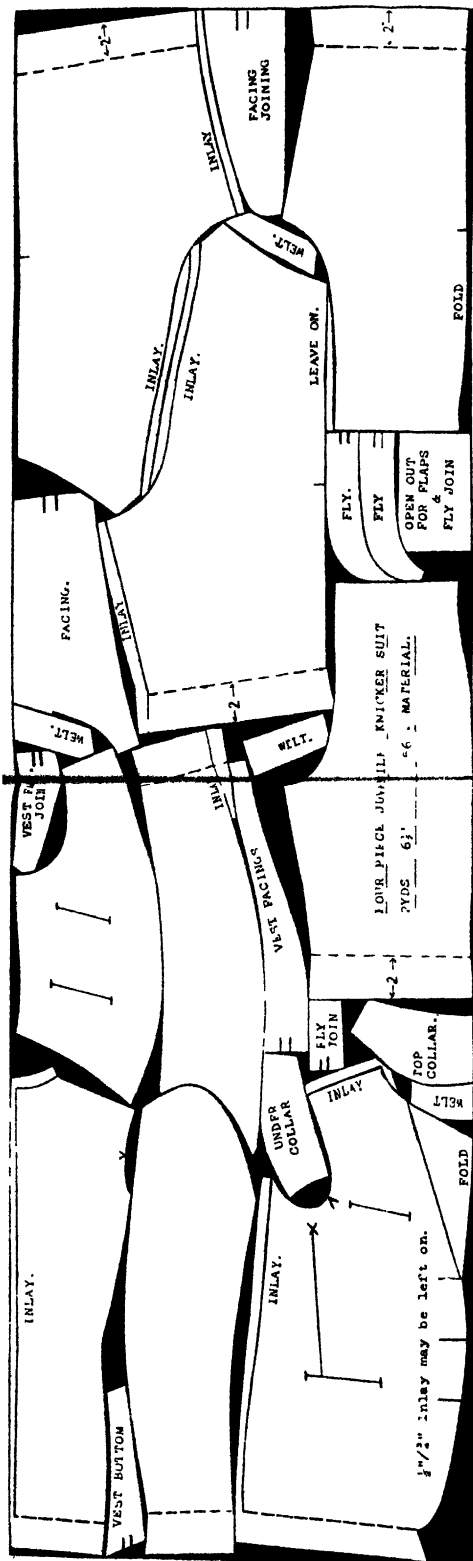


DIAGRAM 46.  
ECONOMY LAY.





**DIAGRAM 48.**

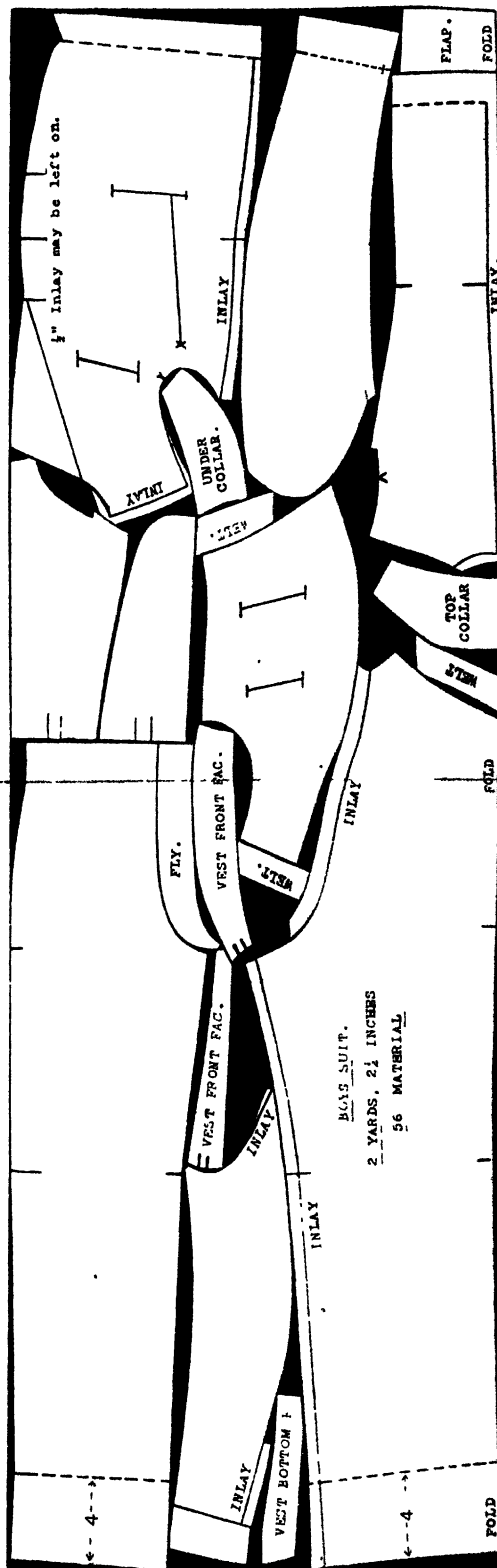


DIAGRAM 49.

**ECONOMY LAYS.**





of checked or one-way designed materials. These will suggest themselves as occasion arises. It will be obvious, for instance, that the opened-out lays will not be suitable for any kind of check material or for a one-way herringbone design.

### THE JUVENILE LAYS

The lays shown for boys' trousers and knicker suits are planned in such a way as will allow reasonable inlays and turn-ins. This is an important consideration in juvenile clothing. Sufficient allowance has been made for letting out and lengthening at the parts where these alterations are frequently needed.

All these lays are adaptable to the use of retail bespoke cutters, and may be found of considerable service by them. The inlays left at front edge of jacket in certain cases are useful when the garment is first cut and basted for a fitting. The turn-ups at the bottom of coats, sleeves, and trousers are in all cases liberal enough to allow for lengthening at those parts should such an adjustment be necessary.

# CHAPTER VI

## THE WHOLESALE TRADE GENTLEMEN'S SKI-ING GARMENTS

By H. PARSONS

(Contributor to "Apparel Production," "The Maker-Up," etc.)

### SKI-ING JACKET

Diagrams 50, 51, and 52

**S**KI-ING is one of the most popular winter sports, and its popularity shows many signs of increasing—especially among the younger folk. Certainly, the demand for correct costume has become great.

The draft shown here is one which may be taken as a basis for many different styles of ski-ing jacket. It has the ease and "roominess" essential to such a garment; it also has features that are both interesting and unusual. The chief of these is the hood which, when not being used, may be put away in a special pocket at the back of the jacket—between the outer material and the lining. The semi-deep scye, too, is something which adds to the interest as well as to the comfort of the garment.

Various materials are used for ski-ing clothes; perhaps the most widely adopted is the lightweight "Grenfell" type of cloth.

**MEASURES:**  $16\frac{1}{2}$ " waist length; 31" full length;  $7\frac{3}{4}$ " across-back; 31" sleeve length; 36" chest; 33" waist.

*Scale is  $\frac{1}{3}$  Chest Measure plus 6"—18".*

### INSTRUCTIONS FOR DRAFTING

Draw construction line, 0-3.  
(This also forms the centre back, which is cut without seam.)

- 1 from 0 =  $\frac{1}{3}$  scale.
- 2 from 0 is the waist length plus 3".
- 3 from 0 is the full length.
- 4 from 0 =  $\frac{1}{3}$  scale.

5 from 0 =  $\frac{1}{3}$  scale.

Square out from all the above points.

6 from 0 =  $\frac{1}{3}$  scale plus  $\frac{1}{4}$ ".

7 from 6 =  $\frac{1}{3}$ "; shape the back neck from 7 to 0.

8 from 4 is the across-back measure plus 2".

Square up and down from 8, locating 9 on the line squared from 5.

10 back from 9 =  $\frac{1}{2}$ ".

Draw the back shoulder-seam from 10 to 7—in a straight line.

11 from 1 is  $\frac{1}{2}$  chest measure plus  $5\frac{1}{2}$ ".

Square up and down from 11.

12 from 11 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ "; square upwards.

13 is located where the line squared up from 11 meets that squared across from 5.

14 from 13 =  $\frac{3}{4}$ ".

15 from 14 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

16 from 14 =  $\frac{1}{2}$  scale; shape the gorge from 15 to 16, as shown.

Draw a straight line from 15 to 8; on this line 17 from 15 is the same as from 7 to 9 on the back—forepart shoulder-seam is drawn straight, as the back.

18 from 1 =  $\frac{1}{2}$ " more than half the distance between 1 and 11.

Square down from 18 to the bottom.

19 from 2 =  $2\frac{1}{2}$ "; 20 is located on the waist line.

21 from 20 =  $1\frac{1}{2}$ "; 23 from 22 (on bottom line) =  $\frac{3}{4}$ ".

Shape the back scye and side-seam from 10 through 8 to 19 and from 19 through 21 to 23, as indicated.

24 from 20 =  $\frac{1}{2}$ "; 25 from 22 =  $1\frac{1}{2}$ ".

Shape the front scye and forepart side-seam from 17 through 12 to 19 and from 19 through 24 to 25.

The bottom edges of back and forepart are drawn straight across from 3, as shown.

26 from the bottom edge at front is  $2\frac{1}{2}$ ".

(A zip fastener is inserted in the front edge from 16 to 26.)

*Details of Make-up:* The jacket is lined to the waist with "self" material. A channel is stitched at the waist,  $\frac{3}{4}$ " to 1" in size, to enable a cord to be run through; the cord comes out at a position about  $\frac{3}{4}$ " back from the front edge, through a small metal, or stitched, eyelet. (Channel and cord end are illustrated on the diagram.)

The lining at the back neck is left loose so that the hood, when not in use, may be pushed down into the pocket thus formed between the outer material and the lining.

One or two pockets may be inserted on the chest line, as indicated. These are 6" long and are fastened with a

zip. A 2" turning is left along the bottom edge.

#### SECTIONS A AND B—THE COLLAR

(DIAGRAM 50)

Section A depicts the main construction of the collar.

Square lines from 0.

1 from 0 is the distance round the gorge of the jacket—0-7 plus 15-16;  $\frac{1}{2}$ " is deducted from this total.

2 is midway between 1 and 0.

3 from 2 = 1".

4 from the line 0-1 =  $\frac{3}{4}$ ", and is situated about half-way between 0 and 3.

5 from 0 =  $3\frac{1}{4}$ ", and is "sprung" out  $1\frac{1}{4}$ " beyond 6, which is squared down from 0.

7 from 1 =  $3\frac{3}{4}$ " and is "sprung" out  $1\frac{1}{4}$ " from 8, which is squared down from 1.

9 from 0 is the same as the distance on the curve 0-4-3.

10 from 0 = 2".

Shape the collar stand from 9 to 10, as indicated.

When turned up, the collar is fastened with a strap; this is shown in Section B and the dimensions are given.

#### SECTIONS C AND D—THE HOOD

(DIAGRAM 51)

Though these sections are drafted together, they are actually separate parts of the hood. The former shows the main part and the latter illustrates the top panel.

Square lines from 0.

1 from 0 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

2 from 1 =  $\frac{1}{2}$ "; 3 =  $\frac{1}{2}$ " and  $\frac{1}{4}$ " down from 2.

4 from 0 =  $\frac{1}{2}$  scale plus 1".

5 from 4 =  $1\frac{1}{2}$ "; 6 from 5 = 5".

7 from 6 =  $3\frac{1}{2}$ "; square across.

9 from 8 =  $\frac{3}{4}$ ".

10 is  $\frac{1}{2}$ " in and  $\frac{1}{2}$ " up from 8.

11 is  $\frac{1}{4}$ " from both 9 and 10.

12 from 8 =  $\frac{1}{2}$  scale plus  $\frac{3}{4}$ ".

13 and 14 are squared from 4, spaced at equal distances between 4 and 12.

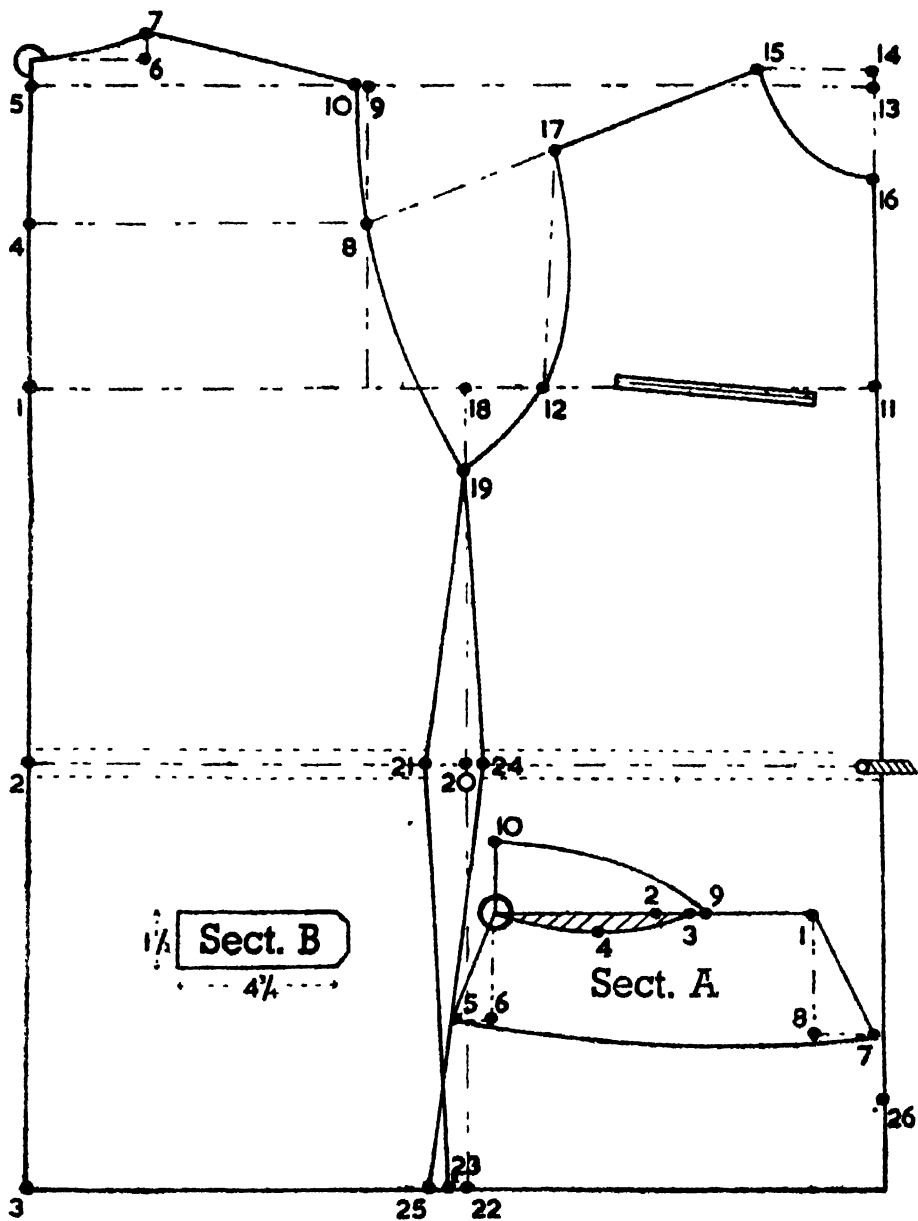
16 from 14 =  $\frac{1}{2}$ "; 15 from 13 =  $\frac{3}{4}$ ".

Shape from 10 through 16 and midway 13-15 to 12.

17 from 0 =  $\frac{1}{2}$  scale less  $\frac{1}{4}$ ".

18, 19, and 20 are set at equal distances between 12 and 17.

21 from 18 =  $1\frac{3}{4}$ "; 22 from 19 =  $2\frac{1}{4}$ "; 23 from 20 =  $1\frac{1}{2}$ ".



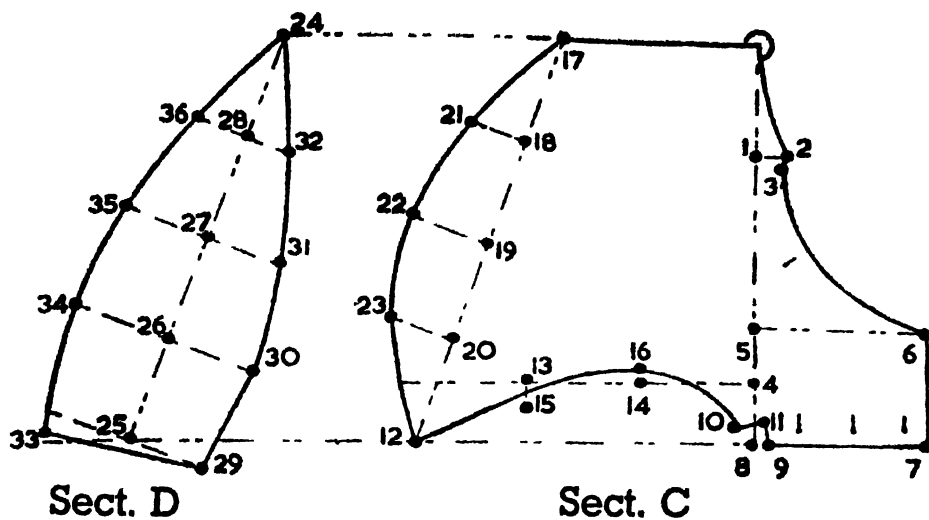


DIAGRAM 51.

Shape the contour through these points, as shown.

Continue the line 0-17 and the line 8-12 at convenient distances, establishing 24 and 25, and connecting them, as indicated.

Thus, the line 24-25 is parallel with the line 17-12.

26, 27, and 28 are set at equal distances between 24 and 25

29 from 25 =  $2\frac{1}{2}$ "; 30 from 26 =  $2\frac{1}{2}$ ".

31 from 27 =  $2\frac{1}{4}$ "; 32 from 28 =  $1\frac{1}{4}$ ".

Shape the contour through these points, as indicated.

33 is  $2\frac{1}{4}$ " from 25 and is  $\frac{3}{4}$ " above the line from 12.

34 from 26 =  $2\frac{1}{2}$ "; 35 from 37 =  $2\frac{1}{4}$ ", 36 from 28 =  $1\frac{1}{2}$ ".

Shape the contour through these points, as indicated.

NOTE: 0 to 2 of the hood sews to 0 to 7 of the back. The hood is usually "self" lined.

#### THE SLEEVE. (DIAGRAM 52)

Before commencing to draft the sleeve, lay the back and forepart of the jacket together at the shoulder-seam position, leaving a gap of about  $\frac{1}{4}$ " between 10 and 17 and bringing the neck-points exactly together. (This arrangement is indicated by the dash lines.)

Points 8, 12, and 19 occupy the same positions as they do on the jacket. Draw the straight line, A-B.

A from 19 = 4"; it is found by sweeping with 12 as pivot.

B from 19 = 2" and is found by sweeping with C as pivot.

(C is the same distance from 19 as that point is from the chest line on the contour 10-8-19 of the jacket.)

D is midway between A and B, square up and down from this point.

E, on the line, is 1" above the level of 10.

Shape the sleeve-head contour from A through E to B, as shown.

F from 8 is the sleeve length (31") swept forward, less the x-back amount and with the usual calculations for seams.

Square out from F and make G and H  $6\frac{1}{2}$ " from that point.

J from F =  $1\frac{1}{2}$ "; I from 8 is the same.

Draw the hindarm-seam from I to J, as indicated.

There are three pleats at the cuff position, one is 1" deep and the other two are  $\frac{1}{2}$ " deep, as shown.

The cuff is illustrated on Section E; its dimensions and the position of the fold are clearly indicated.

NOTE: Allowance is made in all the parts of the draft for  $\frac{1}{4}$ " seams; if thick or bulky materials are used, an additional allowance should be made when cutting.

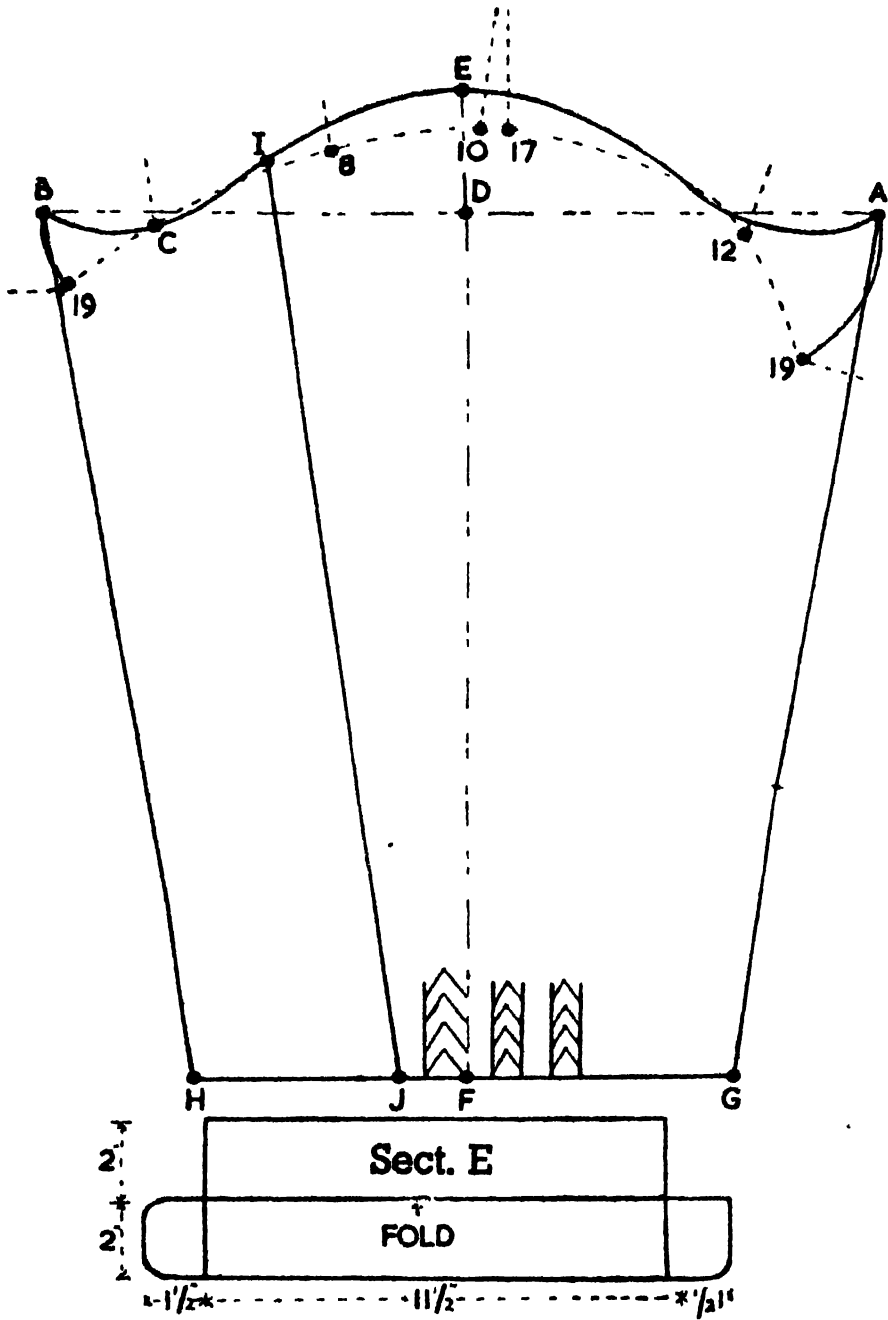


DIAGRAM 52.

## SKI-ING TROUSERS

## Diagram 53

**T**HESE trousers are designed for wear with the jacket already described. They have features which make them both comfortable and convenient for their purpose; at the same time they are stylish in appearance.

Such garments should be made up strongly, all seams being sewn with durable threads so that they are able to take the strain usually imposed upon them in wear.

**MEASURES:**  $41\frac{1}{2}$ " *side-seam (hip bone to ankle bone)*; 30" *inside leg (fork to ankle bone)*; 36" *waist*; 42" *seat*; 25" *knee*;  $13\frac{1}{2}$ " *ankle*.

*Scale is  $\frac{1}{2}$  Seat—21".*

## INSTRUCTIONS FOR DRAFTING

## TOPSIDES

Draw main construction line, 0-1-2.

1 from 0 is the inside leg measure plus  $\frac{1}{4}$ ".

2 from 0 is the side-seam measure plus  $\frac{1}{4}$ " and less  $1\frac{1}{4}$ " for the waistband.

3 from 0 =  $\frac{1}{2}$  inside leg plus 1".

Square out each side of all the above points.

4 from 1 =  $\frac{1}{2}$  scale.

5 from 1 =  $\frac{1}{2}$  scale; square up to 6

7 from 6 =  $\frac{1}{2}$ "; 8 from 5 =  $\frac{1}{2}$ ".

Draw a line from 8 to 7 for the fall guide.

9 from 8 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

10 from 9 =  $\frac{1}{4}$ ".

11 from 8, on a slanting line, is  $\frac{1}{4}$  scale plus  $\frac{1}{4}$ ".

12 from 3 and 13 from 3 are each  $\frac{1}{2}$  knee measure.

Draw guide lines from 10 through 12 to 14 and from 4 through 13 to 15.

16 from 0 and 17 from 0 are each  $\frac{1}{2}$  ankle measure.

18 is midway between 16 and 14; 19 is midway between 17 and 15.

20 from 0 is the same as from 17 to 19.

21 from 0 is the same as from 16 to 18.

22 from 0 = 5"; square out both sides, as shown.

Shape a dart from 20 and 21 to 22, as indicated.

23 from 4 =  $\frac{1}{2}$  scale and is squared from the line 4-1.

24 from 23 =  $\frac{1}{4}$ ".

25 from 7 =  $\frac{1}{2}$  waist measure plus  $\frac{1}{4}$ " for seams and plus  $2\frac{1}{4}$ " for the two pleats. These are placed in the customary positions: the front one is  $1\frac{1}{2}$ " deep and the rear one 1" deep. (These amounts may be varied according to taste and the nature of the material being used.)

26 from 25 =  $\frac{1}{4}$ "; shape the top from 26 to 7, as shown.

Draw the side-seam from 26 through 24 and 13 to 10, and draw the leg-seam from 9 through 12 to 18.

("Dress" may be taken out in the usual way, if desired.)

A slanting pocket is marked, the slant beginning about  $1\frac{1}{2}$ " in from point 25, as shown.

Make an addition at the side-seam above 15 and 19, as indicated, for a turn-in at the opening.

## UNDERSIDE

27 from 5 =  $\frac{1}{2}$  scale.

Draw the seat line from 10 through 27 to 30.

28 from 9 =  $\frac{1}{4}$  scale plus  $\frac{1}{4}$ ".

29 from 11 = 1".

Shape the leg-seam from 28 through 29 to 14, keeping parallel with the top-

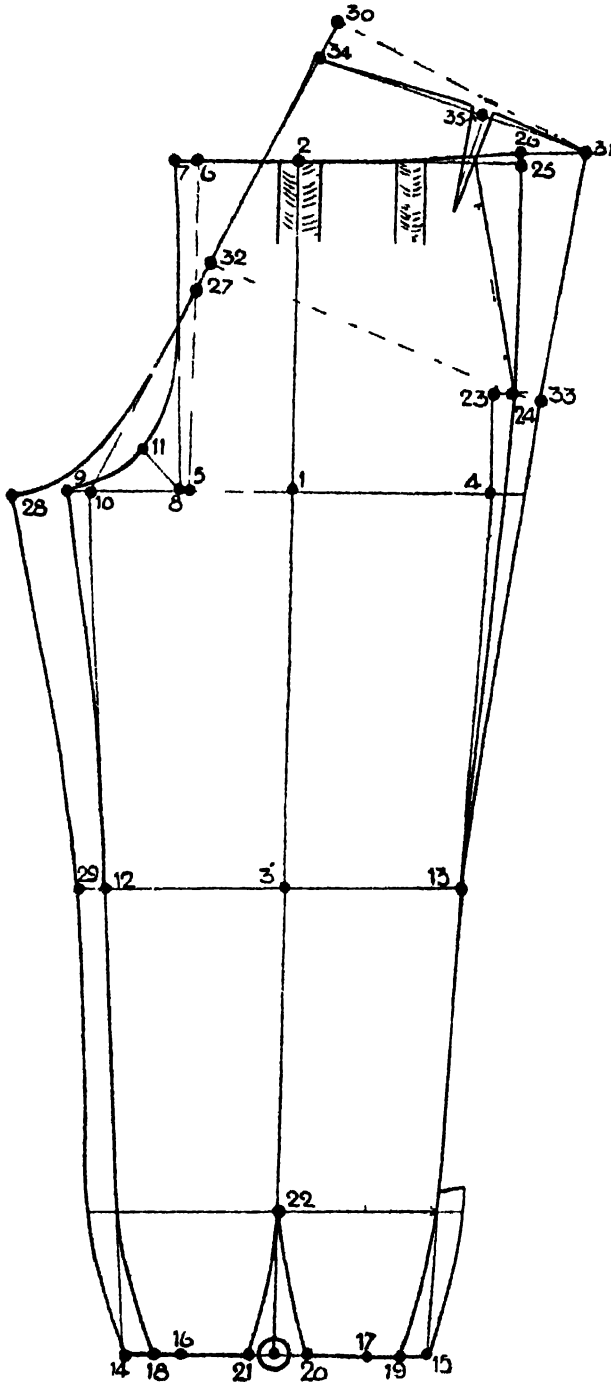


DIAGRAM 53



side between the last two points, as indicated.

31 is squared from 30 by the seat line and is  $\frac{1}{2}$  waist plus  $1\frac{1}{2}$ ".

32 from 27 = 1"; draw a line from 32 through 24 and locate 33 about  $\frac{1}{4}$ " above this line.

33 from 32 =  $\frac{1}{2}$  seat plus 2".

Shape the side-seam from 31 through 33 and 13 to 19, keeping in line with the topside from 13 downwards to the bottom.

34 from 30 =  $1\frac{1}{2}$ "; draw a line from 34 to 31.

35 from 31 = 4"; at this point take out a 1" dart about  $3\frac{1}{2}$ " long.

Shape the top from 31 to 34, as shown,

and draw the seat-seam from a "spring"  $\frac{1}{4}$ " from 34 through 32 and 27 to 28, hollowing very slightly towards the last point, as shown.

Mark out a dart on the underside exactly the same as on the topside between 20 and 21.

Allow an inlay for the opening (this is usually about 5" long).

The bottoms are finished with an elastic strap, 7" long and 1" wide, which is fastened from 18 to 19. This strap, when the trousers are in wear, is passed under the foot, and thereby helps to hold the trousers securely in the ski-boots.

Complete the draft, as indicated

## CHAPTER VII

# THE WHOLESALE TRADE LADIES' LEATHER GARMENTS

By W. H. HULME

*(Teacher of Cutting and Textile Technology, Dudley Technical College)*

**S**UEDE leather, so useful for sports purposes, can be obtained in a wide range of colours. Many of the newer art shades are very becoming when worn with a suitable skirt of sporty cut.

When designing and cutting garments of this material, the cutter must bear in mind that the typical sports jacket will take five skins, the average working out about 32 square feet altogether. The design must be so ordered that the various parts come out of the skin without piecing.

The pelts are not uniform in thickness, and the thin, weak places must be so arranged in the lay that they come in those parts of the garment least subject to strain. The normal type of jacket will not be more than 28" long. If greater length is needed, a yoke seam may be placed about the breast-line. Pleats, back and front, may be arranged as required. For a golfing jacket pleats are, of course, desirable. A seam may be inserted across the waist and covered by a half-belt. Pleats will therefore run between yoke and waist, or upper hip.

Any outside pocket will be of the patch variety, with or without flap. If an inset pocket is demanded, it should be finished with a welt, which gives the best result in this material. The lining should be of a sound silk fabric, which has been shrunk with a "dry" iron before cutting.

Suede will press quite well, if a not-too-hot iron and dry rag are used. The surface can always be restored after pressing. Secure the edges by sewing in, when "running-on," an inch-wide strip of rubber fabric, such as "Q-N," or similar preparation. The bottom and sleeve cuffs may be secured in the same way.

Do a bare minimum of basting, and do not make up as an open coat, but bag the job, even at the bottom. The button-holes will be of the same material. See that a "leather" needle is placed in the machine. Above all, do not handle the job more than is necessary.

If, in the course of making, the suède becomes marked, do not apply benzine or any other liquid stain remover. Any marks may be removed by lightly rubbing with clean fine sand-paper.

## SUÈDE SPORTS JACKET

Diagram 54

THE model illustrated here is of fairly standard design and may be taken as a basis for a number of types.

There is a yoke at front and back, with shallow mitred seam running just above the breast or bust-line. Patch pockets, without flaps, are featured at the hips.

*In the draft allowance is made for  $\frac{3}{4}$ " seams at all parts, excepting yokes.*

*Scale is  $\frac{1}{2}$  Bust Measure.*

### INSTRUCTIONS FOR DRAFTING

Square O-S and O-D  
 O-A =  $\frac{1}{2}$  scale.  
 O-B = natural waist length  
 O-D = full length (27" in this case)  
 B-C = 7"  
 Drop  $\frac{1}{2}$ " from O  
 O-L =  $\frac{1}{2}$  scale less  $\frac{1}{4}$ ".  
 L is  $\frac{1}{4}$ " above the line squared from O  
 A-E =  $\frac{1}{2}$  scale plus 1"  
 A-F =  $\frac{1}{2}$  scale.  
 A-W =  $\frac{1}{2}$  bust.  
 G is midway between E and F  
 E-P =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ "  
 G-H =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ "  
 X-M =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ " M is 1" above  
 the line from O.  
 Connect M-H and L-H

J is  $\frac{1}{2}$ " out from the line squared up  
 from E  
 M-I is the same as L-  
 F-Q =  $\frac{1}{4}$ "  
 M-N =  $\frac{1}{2}$  scale  
 1st SEAM  
 O-A =  $\frac{1}{2}$  scale  
 O-B =  $\frac{1}{2}$  scale  
 B-D = 17".  
 C is midway between B and D  
 B-J = P-J plus T-Q on the jacket  
 Displace the seam 3" from J to G, to  
 meet lowered pitch at P<sup>2</sup>.  
 E =  $\frac{1}{2}$  A-J; E-K = 1 $\frac{1}{2}$ ".  
 B<sup>2</sup> from B =  $\frac{1}{2}$ ".  
 B<sup>2</sup>-G = Q-P<sup>2</sup> on the jacket  
 Complete the draft, as indicated.



## CHAPTER VIII

# OUTFITTING

### INTRODUCTORY

By H. R. SKIPPER

THE outfitting section of the men's wear trade is of such importance that it is not surprising to see more and more local traders devoting part of their premises to the selling of various articles designated under the heading of the term "outfitting." It takes many different garments to clothe a man, and many of them form distinct branches of the trade. The tendency in recent years, however, is more and more in the direction of development of comprehensive men's wear shops or stores—establishments wherein the whole of men's personal requirements are catered for. The big departmental stores, for instance, frequently group their tailoring, ready-made clothing, hosiery, and outfitting, and men's boot, shoe, and hat sections, in one department—often in a separate building. Then the multiple outfitting firms like Hope Bros. Ltd., Austin Reed Ltd., Meakers Ltd., and Horne Bros. Ltd., are devoting more and more attention to tailoring and ready-made clothing; while on the other hand the multiple tailoring establishments (especially those in the North Country) are, many of them, building up an important outfitting business in their shops as an adjunct to their tailoring and clothing trade. The smaller traders are showing signs of moving with this tendency of the times, and the future promises to favour more and more the development of these comprehensive men's wear shops. Needless to say, there will always be room for the specialist, be he tailor, outfitter, hosier, or hatter; but such will have to be specialists in the proper sense of the term, offering individual and original goods and service to the type of customer who is exceptionally discriminating in his requirements.

From this it follows that there are great possibilities for tailors and clothiers to develop outfitting business. Those who

contemplate doing so should set about the task in a thorough-going manner.

Men's outfitting should be treated as a distinct department. It is not a sideline, but an important branch of retail activity in the world of commerce. Taken in its entirety, practically the whole of the goods sold to men can be gathered together under one roof.

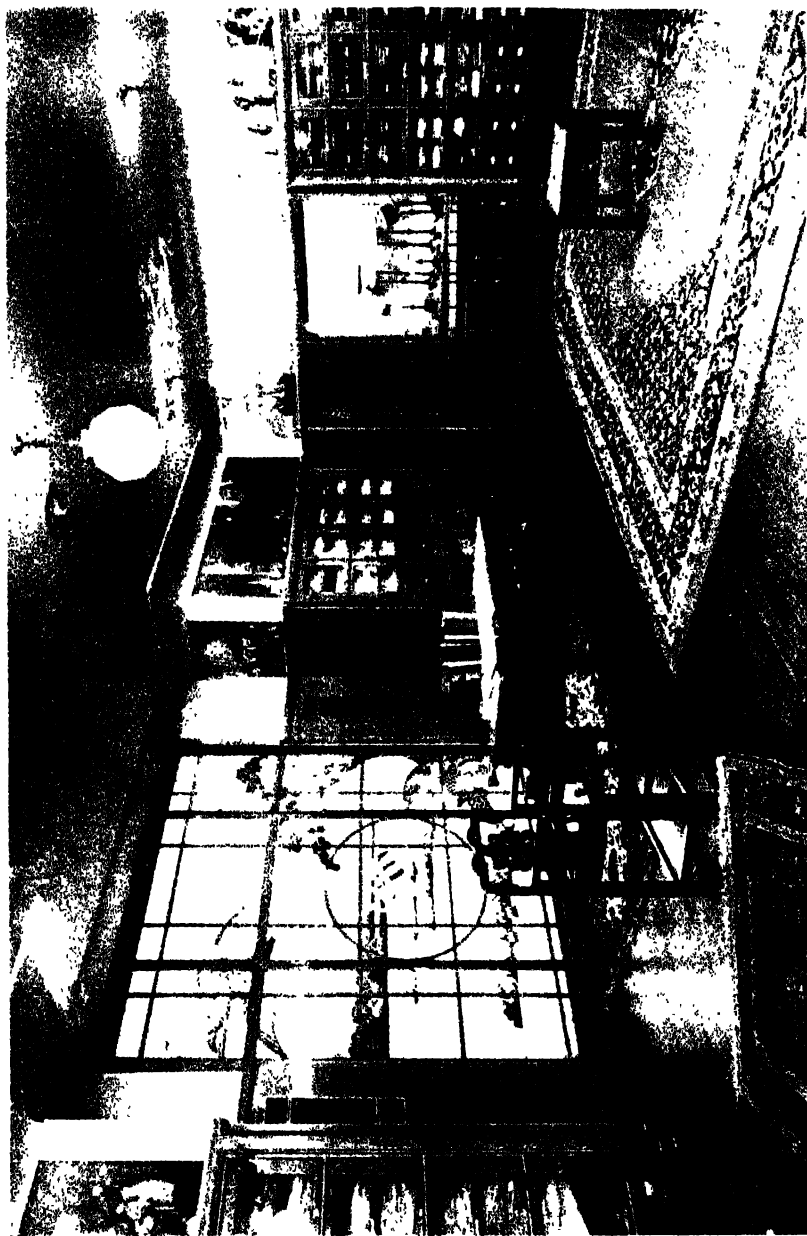
During the last few years, the outfitting trade has made rapid strides. It is said that fashions travel in cycles. Men are considered to be the most conservative in regard to their clothes, but the brighter-clothes-for-men movement has come into its own, and colour more than anything else to-day plays an important part in regard to fashion—as it did centuries ago.

It must be fully understood what constitutes the outfitting trade. Outfitting, apart from tailoring and the ready-made clothing business, can be said to consist of the sale of shirts, collars, ties, underwear, pyjamas, half-hose, dressing-gowns, and gloves—to say nothing of the many articles which are included under the heading of accessories. These are the lines most in demand, but many outfitters are nowadays seeing the advisability of devoting more attention to men's headwear than was the case a few years ago.

Fashions change quickly in outfitting as in other departments of the men's wear trade, and it would be impossible in such a work as this to suggest any special varieties of either style, fit, or colour which should be stocked. Provided, however, the outfitter sees, until a season is nearly half over, that he has a stock of all sizes in each design, little trouble, if any, will be experienced. The question of stock sizes will be dealt with under the heads of the respective commodities which the average outfitter should include in his business.

With regard to stock, the best advice to buyers is to buy early. The hand-to-mouth buyer does not obtain the same selection, or as fashionable goods, as the one who buys at the right time for each succeeding season. By keeping in touch with the wholesaler and by carefully reading the trade press, the trader is able to keep abreast of the times.

It will be as well to mention the importance of display. It should be remembered that the perfect window is that which combines the qualities of art, balance, and attractiveness. A window may be well dressed from the points of view of balance and taste, yet lacking in that essential quality of attraction. The primary object of the window is to attract people to inspect the goods displayed in it. Most articles included under the



AN IDEAL AUSTIN REED OUTFITTING SHOWROOM



COMPACT DISPLAY SHOWS AUSTIN RED BOY STREET LIVING



heading of outfitting adapt themselves admirably for display purposes. The outfitter's window should always be attractive and dressed according to the season. One thing to bear in mind is to change the window frequently and to give new features with each display. Let each successive display differ in character from the last. An occasional inspection of the shops or stores in the big towns will be both instructive and profitable. It is as well to become a specialist, and so let your shop be known as the best in the district for shirts, collars, or ties, as the case may be.

Provided stock is kept in proper fixtures, it should not deteriorate or become damaged. For this reason modern methods of storage and efficient service facilities should be provided. Some traders put great faith in "sales" or special reductions; but if this form of publicity is indulged in, it should not be overdone, for men, unlike women, are seldom attracted by the word "bargain" when replenishing wardrobes.

## SHIRTS FOR DAY AND DRESS WEAR

One of the most important sections of the outfitter's business is that devoted to shirts. It seems almost incredible, when witnessing the manufacture of man's chief undergarment in one of the up-to-date factories, that the industry should have commenced, as many of England's important trades have, in the home. However, the fact remains that but fifty years ago the humble shirt was made chiefly in the precincts of the home. In those days the material used by the upper classes was a good-quality linen, and the shirt was dressed stiff at the front and cuffs. The cheaper fabrics, such as oxfords, grandriles, and flannelette, were utilised by the working classes. Flannels and heavy cotton fabrics were used in the winter season; except for that fact, there was little if any alteration in style.

Since then the trade has developed on zephyrs and prints, rayons, and a host of light-weight cotton materials. The use of lighter textiles in place of heavier fabrics has had much to do with the great change which has come over the trade to-day.

Many new and beautiful materials have been introduced, such as cotton poplins, so-called "sea island" cloths, and artificial silk. Even for winter wear, the new generation which is springing up is not keen on heavy all-wool garments favoured so much by its forefathers; and enterprising manufacturers, with the object of offering something to take the place of the heavy materials, have introduced light-weight fabrics which

combine the qualities of warmth, durability, and smartness. This fact the outfitter must bear in mind when considering his requirements for the shirt department. Notably amongst cloths used for shirts are those made from fine-spun yarns, composed of wool, cotton, and silk fibres, and mixtures of these materials.

### THE COLOUR FACTOR

For summer wear, the fabrics used are light cotton twills, various cotton taffetas, prints and poplins, and artificial silk. At the moment shirts of these materials are produced in designs in all-over colours, mixed colours, and hardly a trace of white ground. These offer a marked contrast to the materials used some years ago. In fact, colour is, and will be for many years, the determining factor in men's clothing fashions. Men-folk, who are slower to take on a new thing, are being educated into wearing brighter and more daring colours, and bid fair in this respect to rival the opposite sex.

The colour vogue has led manufacturers to produce collars to match the materials used for shirts, and a very vexed question this has become in the trade. In the old days, before the era of the coloured collar, it was easy for an outfitter to sell a man two or three coloured shirts; but nowadays the outfitter is up against the collar-matching difficulty. Some men require two collars to match; another will ask for three collars. Then there is the individual who will not wear a coloured collar at any price. Rather than lose a sale, the retailer often has to sell the shirt without the collar. With so many different coloured materials on the market, this complicates the stock problem. The outfitter has to be particularly careful in his selection if he does not wish to find himself at the end of a season with a huge stock of unsold coloured collars. Of course these can be disposed of at a sale, but even then it means loss of profit on the shirt department. While there is a demand for coloured collars, the manufacturers are bound to supply them. So this difficulty has to be watched and guarded against by the retailer.

Shirtings for winter wear are made of materials lighter in weight than hitherto. The all-wool flannel garments have been displaced in favour of heavy twills, whipcords, and corded zephyrs. Whatever is said against woollen shirtings, cloths composed of wool give the best results as regards warmth. The old standard stripes have gone out of favour, and the tendency is more and more to use covered grounds. Such is the enterprise of the manufacturers that by their skill and imagination

they are able to introduce, from time to time, new designs and so revive the popularity of a material which has fallen in the background.

For many years the tunic shirt has been favoured, and it is likely to remain so. For comfort and a smart appearance there is nothing to compare with a tunic shirt for wear on most occasions.

Some manufacturers have introduced what is known as the "three-sleeve-lengths" idea in the shirt trade, but it is doubtful whether this innovation is all that it is claimed to be.

Except in the case of high-class goods, no matter what price is paid for shirts they are mostly cut to the same standard. If two manufacturers' samples were compared, it would require an expert to discover any difference between the size and shape of the bodies of either a 14½" or a 15" shirt. In some cases sizes 15½" and 16" would be included in the same cutting; the only difference being in the size of the neckbands. If a man is particular in regard to exact fit, the retailer would be doing his customer, as well as himself, a service by suggesting a special made-to-measure order.

Of the various materials used in the shirt trade, that which has come into prominence in the last few years is artificial silk. Although it is the fair sex which has popularised this material, the men-folk are being induced into wearing articles partly composed of it. Whatever may be said against the fabric for men's wear, great developments have taken place in artificial silk. Beautiful garments are made from this material, and wonderful colours are obtainable.

### SHIRTS FOR SPORTS WEAR

All kinds of sport play a great part in our national life, and more time is devoted nowadays to the various pastimes which are indulged in all the year round. From the outfitters' point of view, trade in this class of goods is becoming more and more important. The sports shirt trade has become a colossal business. The most favoured materials are light taffetas, although a sprinkling of all-wool garments are asked for, and should therefore be stocked.

### SHIRTS FOR DRESS WEAR

Preparations for the dress shirt trade should be considered by the retailer round about June, when it will be found that manufacturers' stocks for the autumn trade in dress shirts are complete. The order of the day is for more freedom in regard

to men's clothing. Even in his dress wear a man looks for free and easy garments, and the tendency is for manufacturers to produce dress shirts which are more snug-fitting than hitherto. A few years ago the call was all for stiff fronts and cuffs. Practically nothing else was offered by the manufacturers. At the present time the trade can be said to be divided equally between soft and starched fronts. Marcella fronts and French piqués have been introduced, and many excellent patterns are available.

Two-button fronts have been the fashion for some time. There are many men who still wear the ordinary plain two-stud linen front, and this style will probably remain so long as dress clothes are worn. Many dress shirts are made in the coat style. However, so far the demand for coat shirts is negligible, and there seems to be a decided prejudice against the style.

### BUYING

The bigger retailers put down a large part of their orders for spring goods in October and November. Autumn requirements are usually decided upon soon after Whitsun. Many retailers postpone their orders until the season approaches. This tendency is deplored by the manufacturers. Not only does it complicate manufacture, but it leaves little time for despatching. The buyer's slogan should be "buy well ahead."

### SHIRT SIZES

Shirt sizes range from 0 to 10. The bulk of the trade is done in half-inch sizes. If quarter sizes are stocked, the collar should be a quarter size more than the shirt; if half sizes, it should be half size higher. Shirt sizes are based upon the measurement of the neckbands. Measurement should be taken from the extreme outer edge of one stud-hole to the centre of the opposite stud-hole. The neckband should be laid flat when taking measures. A size chart is usually supplied by the principal manufacturers, and this will be found useful by the retailer for reference.

### BRANDED AND GUARANTEED GOODS

Practically every shirt sold to-day is guaranteed in one way or another, either as against shrinking or the colour fading, or both. Branded and proprietary names play an important part in the shirt trade, and the retailer's stock should consist chiefly of a selection of the well-known advertised lines.

### THE COLLAR-ATTACHED SHIRT

Shirts with the collar attached have become very popular during recent years. They are particularly adaptable to men with rather thick necks. Such shirts are made up in a variety of styles and materials and should certainly be included in the up-to-date outfitter's stock.

### STOCK

It is not possible to say definitely the amount of stock that should be kept by the average retailer, as this, of course, varies according to the district in which the shop is situated, and also in regard to the class of trade for which the outfitter caters. The proportion of shirts usually sold is:

14-14½" neckband	.	.	.	3 dozen
15-15½" ..	.	.	.	9 "
16-16½" ..	.	.	.	5 "
17" ..	.	.	.	1 "

### THE PYJAMA TRADE

Almost everything that has been said about the shirt trade can be applied to that devoted to pyjamas. Here again a big change has taken place in recent years, and the sale of heavy pyjamas has fallen off considerably.

Many new fabrics have been introduced, such as artificial silk, cotton poplins, and highly mercerised cloths, which provide attractive garments. Nothing seems to be too gay, provided of course that it is in good taste. Silk fabrics are used extensively in the manufacture of pyjamas.

## CHAPTER IX

# OUTFITTING

# COLLARS, TIES, AND HANDKERCHIEFS

By H. R. SKIPPER

**L**IKE the shirt, the collar owes its origin to the ingenuity of the housewife. It is claimed by America that one of her citizens, a Mrs. Hannah Lord Montague, in the course of her domestic duties just over a century ago, observed that collars (which in those days were part of the shirt) soiled much more quickly than the rest of the garment. She conceived the idea of making a collar which could be detached from the shirt and washed separately.

Whether the detachable collar originated in America or not, the collar industry in England seems to have come into being in 1840, more or less about the same time as it did in America.

The earliest detachable collars were crude and uncomfortable-looking affairs, and were constructed very differently from the collars of to-day. They were known as string collars, the band having tapes or strings affixed to each end. These string collars had various names—"The Beaufort," "The Vellamen," "String Alberts," etc. The collars were all made to one size, the ends overlapping; they could be tightened to fit any size of neck. The first collar to be made in a range of sizes was "The Paxton." These collars are a prominent feature of early Victorian portraits.

Other shapes which attained popularity with Victorian men-about-town were the familiar "Gladstone," "The West End," a kind of double collar, and "The Dux," with its many variants and adaptations. The latter was a sort of compromise between the upright collar and the all-round turned down, or double shape.

Then came "The Shakespeare," a turn-down collar with long points, and "The Professor," also a double shape, cut rather high with a deep band.

The double collar was worn forty or fifty years ago and is by no means as modern an innovation as many people imagine. It gained in popularity when the "lock" band idea was introduced. The old double collar had no lock, the band being of the same proportions either side. A simple invention, which was briefly to cut one side of the band longer than the other and which curved slightly upwards, made the collar "set" properly, and this revolutionised the trade. The double collar thereby became the rage, and has been popular ever since. At first shapes were very high, 2" or 3" being considered fashionable. In recent years, the bulk of the demand has been for  $1\frac{1}{2}$ " and  $1\frac{3}{4}$ ".

For the last few years the "Shakespeare" collar has improved out of all knowledge, and this shape, with the various forms of wing collars, constitutes the bulk of the collar trade to-day.

The collar trade nowadays is a much more difficult business than it used to be. The popularity of the various types of semi-stiffs and coloured collars, and collars to match shirts, has effected a great change in the trade, and rendered the whole business much more uncertain than it used to be. In the old days the retail buyer had little trouble, once he had made up his mind what were the fashionable shapes to stock in dressed and soft collars, to put down his order with a reliable wholesale supplier and take in his deliveries as and when he needed them. During recent years, however, he has had to cater for various tastes on the part of the public, and he has to apportion his purchases not only over dressed and soft collars, but over white dressed, coloured dressed, white soft, coloured soft, semi-stiffs, flexible or pliable dressed collars, and also order collars to match shirts. It is, therefore, not an easy task for the buyer. In the case of the manufacturers, the difficulties created by the ever-changing fashion factor in the collar trade are complicated by production problems.

This changed aspect of the collar trade has created an extra demand, and collar manufacturers and retailers are finding that the introduction of a greater variety of types has compensated them for the trouble involved. The whole trend of men's wear is veering away from stereotyped fashions. Men are more and more developing a keener interest in their attire, and the tendency seems to incline towards individuality.

The spring of the year is the best season for the trade. Most retailers should make their collar displays in February and March. Preparations for these are usually made well

ahead, and during the early winter months consideration must be given to the question of replenishing collar stocks for the ensuing spring.

The white stiff variety of collars still holds its own as the leading type of collar in general wear. The white dressed collar has been the favourite with the majority of men who make any claim to be well dressed. It remains to be seen how long a life the coloured collar will have, but there has been a tremendous number worn during the last few seasons, especially collars to match the coloured shirts which are so popular. However, the fact remains that the white collar is preferred for formal wear.

There has been a decided tendency towards lighter weights in materials, and the introduction of the various semi-stiffs and single-ply collars by the manufacturers has created public favour for the lighter-weight articles. They are certainly more comfortable, and yet look as smart and elegant as the four-fold stiff collar.

In the white dressed collar trade shapes do not vary very much from season to season. With double shapes square points are favoured by most people. A medium length of point is the most popular, though the width of the opening is a matter of choice. With double collars, however, there is a very wide range of choice, and the experience of manufacturers varies considerably on the question as to which shapes are most popular.

For dress wear the square wing has been in favour for many years, and is likely to remain so. Many versions of wing collars are on the market. The double shape is often worn with dinner jackets.

The soft collar trade has experienced more competition from semi-stiff and the coloured collar than the dressed trade. A tremendous trade is done and will continue to be done in soft collars. It is in the better end of the soft collar trade that the competition of the more recent types has been experienced most. In the lower end of the business the soft collar is still a big thing, and this is because it is pre-eminently the collar for the working man, who finds it convenient and comfortable and the most suitable for his purpose. Some manufacturers have introduced stiffeners which fit in the points. The use of these obviates the ragged effect which often mars the appearance of many soft collars.

In coloured collars, the tendency is all in the direction of covered grounds and close groupings of stripes.



## NECKWEAR

From the point of view of fashion, the outfitter is in a much easier position to-day to buy ties than was the case twenty years ago. In those days there were a dozen different shapes which were considered fashionable. The assortments, however, were nothing like so numerous as is the case to-day. The neckwear trade is one which is as flourishing as any in the men's wear trade. No other section of the outfitter's business has, during the last twenty years, enjoyed such a consistent run of prosperity as the tie trade.

### THE SELECTION OF STOCK

The outfitter's main difficulty now is to make his selection of ties from the many different colours and designs which are available. However, this difficulty can be overcome to a great extent by considering that nowadays men dress with more regard to the whole effect than ever they did, and tie makers, shirt makers, and hosiers are allies of the tailor. If, for instance, the trade decrees that blue shall be the fashionable colour, the outfitter should see that the greater portion of his stock of ties consists of colours to tone with blue suitings.

The reason for the prosperous condition of the trade must be put down to the enterprise of the manufacturers who have introduced many new novelties. Neckwear manufacturers have got right away from the stereotyped tendencies, and the trade is on a much higher plane. This is a fact throughout the trade, the various sections being well catered for.

### THE COLOUR FACTOR

Public taste has been revolutionised and the scope of the market has been widened considerably. The reason for the great changes is due to the bolder and more generous use of colour and to the wide range of materials used. Colour, which is a deciding factor in men's fashions, plays its part in neckwear more than ever it did. Not so many years ago the leaders in the fashion world were inclined to be afraid of colour, especially in regard to neckwear. Neatness and sobriety of design were the order of the day. Except perhaps in the large manufacturing towns and in the chief industrial centres, bright hues were rarely seen. What a different tale is told to-day! Colour seems to reign supreme. Even in the best end of the trade demand has turned to the skilfully blended multi-coloured effects and all-over patterns in which choice figures, medallions, fancy checks, and lozenges are cleverly woven in rich glowing colours.

### MATERIALS

Exquisite taste is shown in the various designs produced in recent years, and which are seen to advantage in the richness of English non-creasable silks. Uncreasable silks of English manufacture will always be a feature of the better end of the trade. The craving for colour is exemplified in the wonderful printed effects which the manufacturers produce in poplins, silk and wool marocains, crinkle crêpe, and similar weaves, and again in the crêpe handkerchiefs and ties to match, a vogue which is revived from time to time, particularly when the tailor decrees that outside breast pockets are fashionable. Other fabrics which are used to a great extent are reversed repps, damask weaves, moirés. English gum twills, and *peau de soie*.

### KNITTED TIES

Knitted ties have their periods of popularity, but variety in this class of neckwear is more restricted than those made from woven fabrics. There is, however, great scope for designs and colour in knitted neckwear. Perhaps the one drawback of knitted ties is by reason of the fact that knitted fabrics have a tendency to stretch, and therefore render knitted ties less serviceable than the woven variety.

### STYLES

The bulk of the trade is done in open-end ties, and the reason for this must be put down to the change in collar fashions. The most favoured collar for general wear is the double collar, and this necessitates the wearing of an open-end tie. The different forms of bows run the open-end tie a good second, and these are worn chiefly with a wing collar. The Ascot tie, although not worn so much nowadays, is still favoured by some men. The batwing bow is a particular favourite, and is a popular form of neckwear. There are some excellent made-up bows on the market, but so far nothing has yet been produced in ready-tied neckwear to give the real batwing effect. The batwing bow should be stocked in various lengths, thus offering the correct length tie to wear with any particular collar size.

### HOW TO TIE THE VARIOUS BOWS

Outfitters are always being asked how the batwing should be tied, and some sketches are reproduced in order that retailers may be in a better position to help those who need enlightenment.

There are several ways of tying the batwing, but all give much the same results and all need to be practised in order to arrive at perfection. The method illustrated is thought to be the most simple way yet discovered.

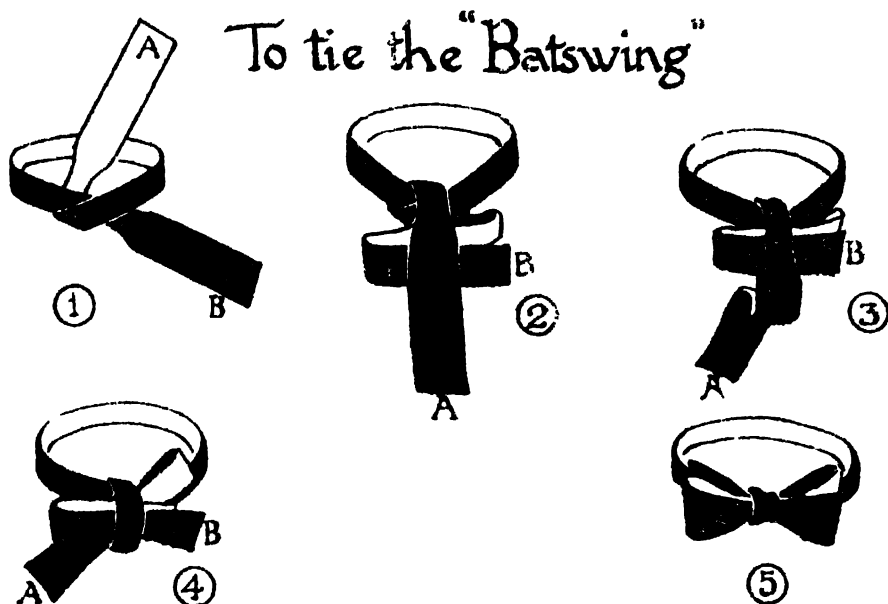


FIG. 1

Having placed the tie in position round the collar, the first step is to pass "A" round and under "B" ((1), Fig. 1). Next, double "B" and bring "A" down over "B" (2). Pass "A" up and through loop (3) to the position in (4), and tighten to finish the knot (5).

If the above methods are carefully followed, dexterity can soon be achieved by a little practice.

### TYING A DRESS TIE

The most popular forms of dress ties are the single-end thistle shape and "Budd" patent bows. These should also be stocked in various lengths.

The single-ended piqué or marcella tie is the best from the point of view of ease in tying, but it should not be over-starched, otherwise it will tend to slip out of position and will not lie so perfectly as it would if the material is fairly limp.

The single-end dress tie should be slipped through the loop at the back of the shirt, keeping the bow end "A" to the right. Cross and tie the first knot, keeping the bow end close

to, or farther from, the knot, depending on whether you wish a short or long bow ((1) and (2), Fig. 2).

Fold the bow end "A" back and then back again to bring it to position (3).

Bring the long end "B" over the front of the bow, up at the back, and through the knot in the ordinary way, pulling the long end "B" right through the knot (4).

### How to tie the SINGLE-END THISTLE TIE.

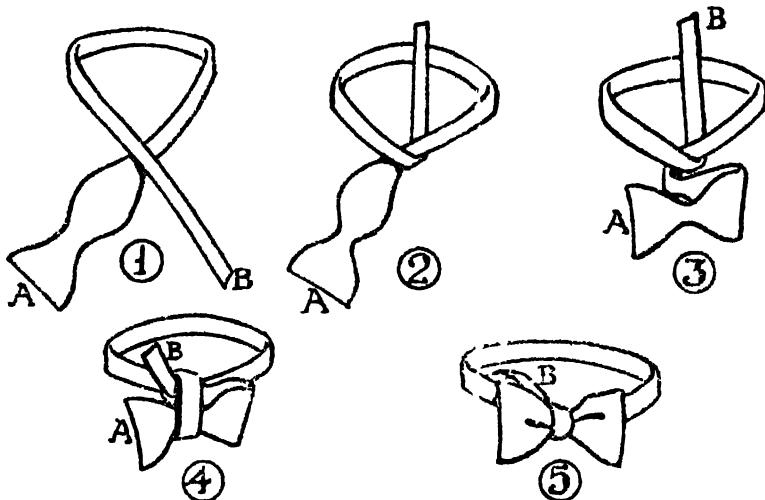


FIG. 2

Draw tight by pulling the long end "B" and the underside of bow end (5).

The bow should be worried into shape with both hands until it is gradually made tight, after which tuck away the single end under the lower part of collar.

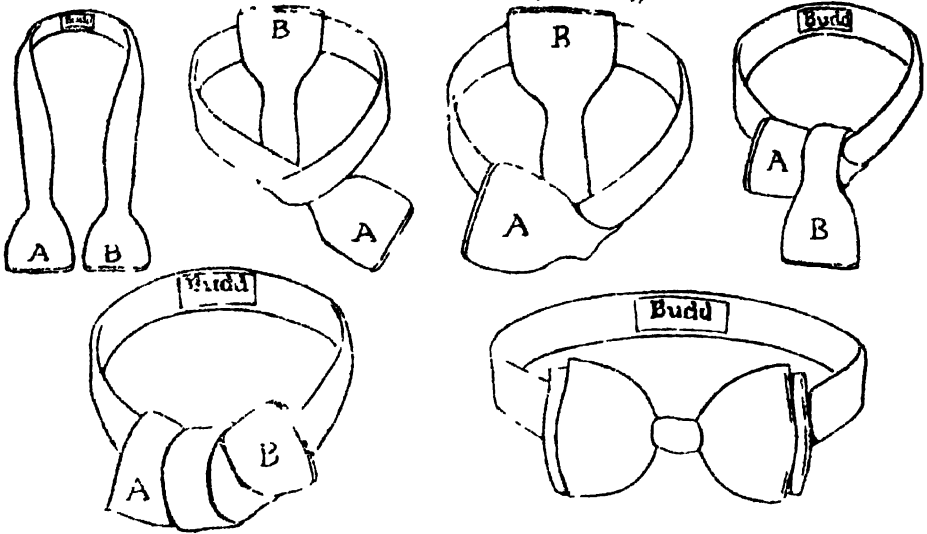
The Budd tie is perhaps the simplest form of bow to tie. The accompanying illustration explains in detail the correct method. It should be worn with a wing collar.

The Ascot tie is the most difficult to manipulate, but looks smart when properly tied. It is worn with an upright or wing collar.

Well-dressed men now wear the Ascot tie with morning dress, especially for race meetings, weddings, and other social functions. The so-called Ascot, which many men wear with morning dress, is not an Ascot, but an equal-ended, wide-end tie. The proper dimensions of the Ascot tie are  $3'' \times 46''$ ,  $3\frac{1}{2}'' \times 48''$ ,  $4'' \times 50''$ , and  $4\frac{1}{2}'' \times 52''$ .

# How to tie the Budd Patent Bow Tie.

(140704)



Tie Bow TAB inwards

FIG. 3

## How to tie the "Ascot"

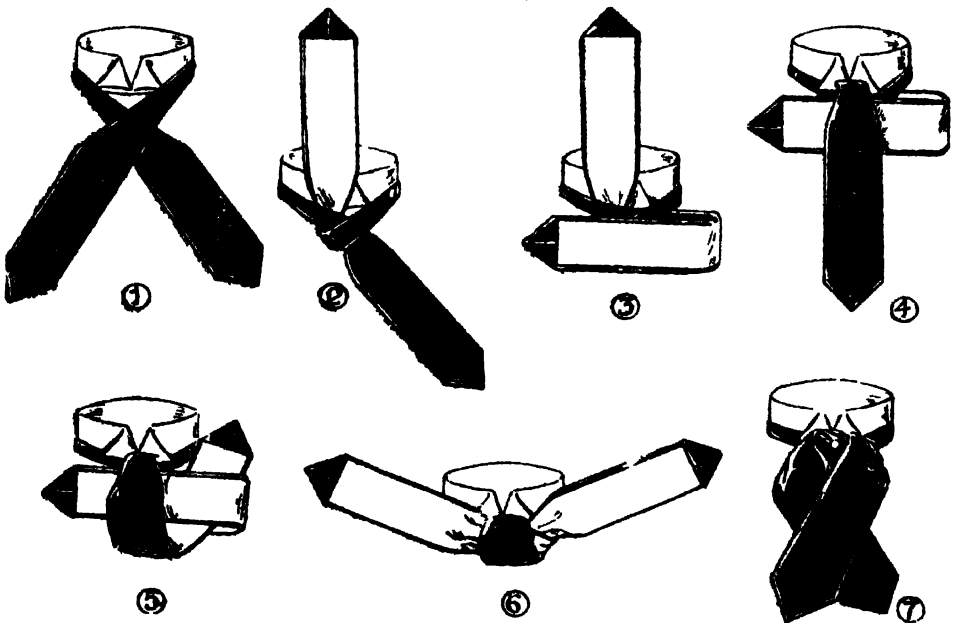


FIG. 4

(Illustrations by courtesy of Messrs Rosenberger S. Cates & Co)

### CLUB COLOURS

The outfitter's neckwear stock should include an assortment of ties in regimental and club colours. The demand for this class of neckwear has increased enormously during recent years, chiefly because many clubs insist that their members shall wear the club colours. It is pretty easy to discover the colours favoured by the clubs in one's neighbourhood, and there are a number of manufacturers who are only too ready to co-operate with the retailers in catering for this business. Some clubs have arrangements by which they appoint local firms as official outfitters to their members.

Reviewing the neckwear trade to-day, one is amazed at the art, the ingenuity, and the amount of labour which the production of ties entails. A tie of some description is worn by almost every man, and is the finishing touch to his sartorial appearance. How many buyers realise what the manufacture of a tie involves? Thousands of patterns are produced every season. Consider what this means in terms of designing, weaving, printing and dyeing, selecting and buying silks, and making-up. In the better end of the trade it is rightly claimed that the production of superfine neckwear is not merely a trade but an art. It is at the best end of the trade that British producers stand supreme. If the best neckwear is required, one has to go to British designers for designs, to British weavers for silks, and to British manufacturers for making-up. The taste of British designers when it comes to tie silks is excelled by no one. British taste sets the standard in the best circles throughout the world.

### HANDKERCHIEFS

The handkerchief section of the trade is looked upon to-day as of much more importance than was the case a few years ago. The pocket-handkerchief of a man plays a much greater part in his appearance than is generally imagined. Although a man may be considered well-dressed without it, by the addition of a handkerchief in his outside breast pocket he becomes very much better dressed.

Silk handkerchiefs may be used more freely in the future, probably on account of the handkerchief-to-match-the-tie vogue which continues to be popular.

The best silk for these goods is a good-quality crêpe.

So far as the ordinary silk handkerchief trade is concerned, there is a wide choice provided. Madder effects upon crêpe

silk made excellent goods, and are supplied in various shades, according to the fashion of the day. Manufacturers produce these in 24" sizes. Twenty-two inches are made in a lower quality silk for the cheaper end of the trade.

The French manufacturers produce some excellent lines in silk handkerchiefs, but these are suitable for the better-class trade.

Many designs for the best West-end shops are made exclusively for those shops and cannot be purchased elsewhere, the quantities taken by these retailers being sufficiently large to ensure the desired exclusiveness.

Fancy handkerchiefs made of artificial silk and cotton and mercerised cotton are produced in all-over patterns with coloured borders.

The trade in linen handkerchiefs is always a big one during the autumn and winter months, and especially during December. Handkerchiefs composed of pure linen or lawn are in a general way almost entirely produced in Belfast and its neighbourhood, although the Continent has, during recent years, been in competition with goods made by the manufacturers in the Emerald Isle. Belfast, however, is the generally recognised market which supplies not only Britain but many other countries with linen and cambric handkerchiefs. A large percentage of union handkerchiefs are made in Lancashire; all-over patterns with coloured borders being featured extensively.

The machine-hemmed articles with tape borders are sold in fairly large quantities, but the bulk of the trade is done in hemstitched goods. Men's sizes are generally  $\frac{3}{4}$ – $\frac{7}{8}$  yard, with hems varying in width from  $\frac{1}{2}$ " to 1", according to individual preference. The hemstitching is mostly done by machinery, but the higher-priced goods are hand-stitched.

Handkerchiefs are usually delivered to the retailer in boxes of dozens, but many of the higher-priced qualities are packed in boxes containing half-dozen and one dozen. Designs of monograms, initials, or crests should be kept in every well-appointed department, so that customers wishing to have their initials attached may select their designs.

# CHAPTER X

## OUTFITTING

### UNDERWEAR, HOSIERY, AND DRESSING GOWNS

By H. R. SKIPPER

#### UNDERWEAR AND HOSIERY

**T**HE underwear section of the outfitting trade has been revolutionised during the past few years. The whole character of men's underwear has been altered, and whereas nothing else but woollen garments were in demand prior to 1914, the introduction of many new fabrics has induced men to prefer underwear of a lighter weight and texture than hitherto. The same applies to hosiery.

Mentioning the terms "hosiery" and "underwear," it would be as well to explain briefly what is meant by the words, as confusion often arises in regard to the definition of the terms. Strictly speaking, the term hosiery originally applied to articles used to cover the legs and feet, and for a long time after the inception of knitting the industry was practically confined to articles of this category. In Great Britain the term "hosiery" denotes all the ramifications of the knitting industry, and includes articles made in the knitted stitch, whether intended for footwear, underwear, or outer garments. The term footwear denotes stockings and socks; alternatively, hose for stockings and half-hose to denote men's socks. Underwear refers to body garments worked in the knitted stitch and intended to be worn next to the skin.

This includes shirts, pants, trunks, body belts, combinations, etc. The word "shirt" is applied to the article for the upper part of the body.

The increase of knitted fabrics and garments during the last sixty years is really surprising. Instead of the bulky wool and



flannel garments of our ancestors, comfortable, close-fitting undergarments are made in sizes to fit any age of either sex. Nearly every person, from the youngest child to the oldest adult, in whatever climate he lives or in whatever occupation he is engaged, wears knitted materials in some form or another, chiefly next to the body; while for such garments as stockings, fabric gloves, and pull-overs or sweaters, there is no choice in the structure of the material. Few, if any, other fabrics than knitted are used by men for such articles of wearing apparel.

The introduction of jersey material, whether of silk, wool, cotton, or artificial silk, has been instrumental in greatly increasing the demand for knitted fabrics. The cause of the great increase in the popularity of knitted goods during the last half-century is the superiority for certain purposes of cloth constructed by knitting instead of weaving. Knitted cloth is formed by continuously interlooping one or more strands of yarn. With knitted materials, the effect of a pull or strain is quite different from that on woven cloth. Instead of breaking, the yarn slips easily from stitch to stitch, tightening up on those that are bearing no burden and loosening and relieving those that are standing the strain. Although the garment might change in shape, it is usually uninjured in structure.

Men's hosiery, which includes socks (or half-hose) and stockings, is divided into two sections: seamless and full-fashioned. The seamless variety is largely used for the plain article in the men's trade, as shape is not of such importance as it is in the women's section. The rib stitch, which is known for its elasticity, is greatly favoured for men's socks, particularly in the heavier weights.

The materials for hose are, on the whole, more robust in character than those essential for underwear, as considerable strain is applied to the material during walking. Cross-bred wools are largely employed for the medium-grade socks for ordinary wear, and for the more expensive classes cashmere is the wool employed.

The modern tendency is for manufacturers to produce men's undergarments in those fabrics which are up-to-date, and include artificial silk and mixtures of cotton and artificial silk. Change of fashion is inevitable. The future use of lighter fabrics, such as artificial silk, for men's underwear opens up great possibilities. A few years ago the idea of suggesting that men would one day depart from the conventional woollen garment would have been laughed at, yet the fact remains the

modern man is showing a keen appreciation of the newer materials used for underwear.

### STANDARD HOSIERY MEASUREMENTS

There is a growing feeling among the public and in the retail trade in favour of more regularity in hosiery dimensions. The Association of Knit Underwear Manufacturers of America have adopted a plan for standard sizes and measurements for knitted underwear. The Association believes that the knitted underwear industry, in common with a great many other industries, needs a standard of value, and that the standardisation of sizes and measurements will set up such a standard. While it will not do away with the manufacture of sub-standard merchandise, the standardisation of sizes and measurements of garments bearing a standard label will remove the sub-standard merchandise from competition with the standard, and thereby immediately contribute to the prosperity of the industry, which includes the jobber and the retailer. In addition, the use of a standard label on standard garments will enable the retail and jobbing buyer to purchase more intelligently. In other words, when solicited by salesmen and given a price per dozen on size X, all garments marked with the standard label as size X will be exactly the same, so far as size and measurements are concerned, which leaves the buyer only quality and actual comparative prices to consider. The garment offered him not carrying the standard label can be presumed to be a garment which is sub-standard, and can be classed by the buyer immediately as such. In other words, he will be in a better position to know what he is buying, and competing mills will be in a better position to know against what they are actually competing.

Whether eventually the trade in this country will adopt a recognised scale of standard hosiery measurements remains to be seen. So far the National Association of Outfitters have agreed to the following table of standardised underwear measurements:

#### VESTS

Chest . . . . .	32	34	36	38	40	42	44	46
Length . . . . .	28	29	30	31	32	32	33	34
Long sleeves . . . .	17	18	19	19	20	20	20	20
Short sleeves . . . .	10	11	11½	12	12½	13	13	13
Width of armhole . .	9	9½	10	10½	11	11	11½	11½

**TROUSERS**

Waist	32	34	36	38	40	42	44	46
Short leg	24	25	25	25	25	25	25	25
Medium leg	27½	28½	28½	28½	28½	28½	28½	28½
Long leg								
Front rise	14	15	16	17	18	18½	19	19½
Back rise	16	17	18	19	20	20½	21	21½
Cranks	8½	9	9½	10	10½	11	11½	12
Knee	19	21	22	22	23	23	23	23

The sizes quoted are given in inches

Cotton goods, being not so elastic as woollen, should not be classified under these measurements.

The middle sizes are the best sellers.

The standardised underwear measurements would be known as the "N.A.O. Standard." Half-hose sizes are calculated in inches upon the length of the foot of the sock and range from 9½" to 12". Sizes 10½" and 11" are most called for.

Golf hose for men are usually made in sizes 10" to 11½".

For youths the scale of half-hose sizes runs, 8½", 9", and 9½".

In fitting a customer, it is as well to remember that men with normal figures require trousers of smaller size than the vest. Thus it will often be found that a man who needs a 38" vest can be fitted with 36" trousers.

**SCARVES**

Knitted materials are used extensively in the manufacture of scarves. Artificial silk has competed strongly with the woollen articles, but for warmth there is nothing to compare with wool. Mufflers, which are really large handkerchiefs folded, are often used in place of scarves. These are made chiefly of silk and artificial silk.

**PULL-OVERS**

Pull-overs and woollen waistcoats have largely replaced the cardigan, although in point of fact they are only an elaboration and serve the same purpose as the cardigan. The cardigan (so called on account of the stitch in which it is produced) is a heavier and fuller texture than the plain loop and gives excellent service in wear, whilst also possessing high heat-retaining properties.

In recent years there has been an enormous amount of ingenuity displayed in the stitches selected for knitted pull-overs, and bright and fantastic colours have been used giving a futuristic appearance to the garments.

### BRANDED GOODS

There is an enormous number of woollen goods on the markets which are advertised nationally under branded names. Many of these, in addition to general excellence, claim to be unshrinkable and are so guaranteed by the manufacturers. The buyer should make a careful selection of his stock, and aim to establish a reputation for non-shrinking, good wearing, and satisfactory garments. Some retailers advertise lines under a registered name belonging exclusively to themselves.

### DRESSING GOWNS

Dressing gowns are a popular line in the outfitter's stock, and the trade during the last few years has grown to a remarkable extent. The development is due to fashion as much as anything.

The old style of bath-gown is not so much in favour, but there are many ranges of novelty goods on the markets from which the outfitter can choose his stock. The trade to-day runs principally on the lighter unlined silk merchandise, although a good sprinkling of woollen and quilted gowns are called for also. Foulard silk gowns still appeal to a large number, and numerous fresh designs and mixtures of new colours are constantly being produced by the manufacturers. Velveteen gowns are also called for, and many charming and alluring designs are on the market. Another material used is delaine, which is soft and warm and permits the gown to be rolled up into small compass—a point which most men appreciate, especially when travelling. Mercerised cotton bath-gowns and artificial silk goods also have a strong appeal. Price is largely a matter of the difference put into the make. One can buy two gowns made apparently of the same cloth, and there may be a pound or more difference in the price. To the uninitiated there will be little or nothing to choose between them; but actually there will be no comparison between the tailoring of the two. Buyers must always bear this in mind when inspecting the various ranges.

In woollen gowns there is always a big run on plain colours. These are made either entirely of the one material or with contrast collars and cuffs, and sometimes with contrast lining. Blanket cloths are also used in the cheaper end of the trade, made with contrast collars and cuffs, cord-bound edges fastening with buttons and finishing with an artificial silk girdle.

Plain camels are also used, but these are more expensive. They are produced in fine assortments of fancy patterns.

At the other end of the trade there are all-wool ripple cashmere gowns. Only best workmanship and trimmings are put into gowns of this type, which are very expensive.

In the silk section there are goods made in artificial silk. Paisley patterns are very numerous, with patterns, scrolls, and floral designs in as big variety of colours and tones as any buyer could wish to choose from. For those who can sell a more expensive article, the quilted gowns have a great appeal.

The dressing-gown trade is somewhat restricted, and it is rather expensive stock to carry, but if one has the capital, the trade is worth going for. The first essential is stock, the second accommodation. A customer wanting a gown, naturally desires a selection to choose from. The outfitter must have room to show off a few gowns to advantage, and it is better still if a fitting-room is available where the would-be buyer can try on and inspect the appearance of the gown on his own person.

## CHAPTER XI

# OUTFITTING HEAD-WEAR

By H. R. SKIPPER

THE head-wear department of the outfitter's business is one of the most difficult to manage, as hats of all kinds are subject to many variations with changing fashion, principally in regard to style and material.

The hat, we are told, as a roomy, brimmed head-covering, is the direct descendant of the *pilatus* of the ancient Greeks, which was distinguished from the other Greek head-gear, the *pileus*, by the possession of a brim, useful for protecting its wearer from the rays of the sun. These Greek hats were made of felt, the material of which the head-gear of early times appears to have been principally fashioned. The use of felted hats became known in England about the period of the Norman Conquest. During Queen Elizabeth's reign, beaver felts in many shapes became common, and for three centuries thereafter fine beaver hats, mostly dyed black, formed the head-covering of the higher classes in Great Britain.

But now, though felt hats are the everyday wear of the community, a genuine beaver hat is a very rare form of head-wear.

The history of the felting trade makes interesting reading. It is claimed that the felting properties of animal fibre were first discovered by St. Clement, a holy friar, who, while on a pilgrimage, was troubled with badly fitting shoes. Seeing some wool in a hedge, which had been torn from the back of a sheep when passing through to an adjacent field, St. Clement picked off the wool and inserted it between the soles of his feet and the leather of his shoe and proceeded on his journey. On reaching his destination he was surprised to find, not the wool as he expected, but a piece of tough, coarse cloth. The chemical action of the sweat from his feet on the wool, combined with

the continual friction during walking, had produced the first piece of felt. Some years later, in 1456, the first felt hat was made, and the trade was introduced into England some fifty years later. The trade in those days was centred around Norwich and London. From Norwich it spread to Derbyshire, and on the discovery of coal in Lancashire, the trade was developed round Stockport and Denton, where it has flourished ever since.

Hats of the present day are fashioned of an endless variety of materials. But with all their varieties, three principal classes of hat manufacture may be distinguished, grouped under the felt hat, the silk hat, and the straw hat trades. In the felt hat trade the materials now principally employed are the fur or hair of rabbits, with very small proportions of hare, beaver, muskrat, vicuna, and camel for the finer felts; and sheep's wool for the commoner felted hats. Felt hats of inferior quality are also made with wool mixed with cotton and other vegetable fibres—not in reality felted, but cemented by varnish which is used at once to hold together the fibres and to stiffen the hat body.

The manufacture of silk hats as a substitute for piled beavers was first attempted about 1810, but it was not until 1830 that silk plush hats were successfully made in France. The silk hat consists of a body and rim, usually made of two or three layers of cotton muslin saturated with shellac, to give the fabric stiffness and to make it waterproof. These are moulded according to the fashion of the day. After undergoing various chemical treatments, the fine silk plush is stitched to shape and is then pulled over the mould and well ironed. It is then trimmed with silk braid on the edge of the brim, and a silken band round the junction of the body with the brim is added. The lining of the leather and thin silk being put in, a final ironing completes the hat. Opera hats or crush hats consist of a frame which by pressure flattens down so that they can be easily carried.

The manufacture of straw hats, though not extensive nowadays, forms an entirely distinct branch of the hat trade.

The foregoing details, mainly devoted to the historical side of hat manufacture, demonstrate that felt in some form or another has, from the earliest times, been used to a great extent in the making of men's hats.

During the last few years there has been a steadily increasing trend towards more variety in soft felts in their shape, their colour, and their trimming. The day when hats were decorous and drab, and one colour or shade served as a sort of uniform for all men, has long since passed. Variety is now the order of

the day in head-wear as well as in other articles of men's attire. Soft felts have had a long run of popularity, and are likely to have for some time. For summer wear the soft felt has ousted the straw boater. Some models on the market are intended to be turned down at front only, the curl graduating from front of the hat to the back, which turns upward.

The multiplicity of shades and styles seems to increase with each succeeding season, and buyers should be more and more particular with regard to shades. Something new will no longer do; hats must be the exact shade to match the suitings of to-day.

### STIFF FELTS

The stiff felt or "bowler," though not so popular now, is worn by some men, and should be featured in the retailer's stock all the year round. The tendency is all toward lightness of weight in the bowler, in order to make it as comfortable-fitting as possible. Every district should be specially studied, for it requires something a little different from its neighbours. This applies alike to stiff felts, softs, and caps, and increases enormously the stock problem.

### STRAWS

By straw business is meant mainly soft straws. Most of this trade at the present time is devoted to the Colonies and other countries overseas. Visitors from abroad are interested in such head-wear, and are pleased to purchase it in this country. It is really the matter of climatic conditions which determines the demand for this branch of the trade. Though attempts have been made to revive the boater in England, these have not met with any real success. The Panama, however, is still fairly widely worn, and the "snap-brim" straw has some devotees.

The outfitter, therefore, should watch tendencies in this section of his business. There may be an increase in the popularity of different styles of straw hat. Manufacturers will respond at once to it; outfitters should be prepared.

Boaters are still adopted by certain schools and clubs; for these, appropriate bands should be stocked.

### CAPS

There are still some people to whom a cap is just a cap. Once upon a time, it is true, the cap was looked upon mainly as a form of head covering that cost less than others. To-day it is an article in the designing of which an infinitude of pains





EFFECTIVE HAT DISPLAY AUSIN REED, BOLD STREET, LIVERPOOL.



is taken. It is far and away the most popular form of head-wear for the working man.

However, it is always the better end of the trade that sets the style, this being reflected in the medium and, to a lesser extent, in the popular trade. Dutch suitings were used to a great extent in the manufacture of caps, but English manufacturers are now producing cloths that more than hold their own against the Dutch production.

In the better-class trade innovations are mainly in the direction of little improvements and the perfecting of workmanship, while great attention is given to the range of materials offered.

The cap trade during the last few years has been influenced to a large extent by the demand for this class of head-gear for sports wear. There are comparatively few schools to-day that do not have their own caps with special badge. This is more or less a specialised trade requiring elaborate and somewhat costly machinery.

#### VELOURS, BERETS, AND TWEEDS

Another type of hat that belongs to the soft-felt class is the velours. A real velours hat is a costly article, and some of the hats on the market to-day called velours do not warrant the term. A velours consists of a felt that is a 100 per cent. hare's fur. The beret tam is another kind of head-covering which has been added to the various styles of men's hats. It is suitable for all sports wear.

Tweed hats, as the term implies, are made of tweed and are particularly popular in country districts.

#### SIZES

By far the largest proportion of the hatter's stock is formed of sizes  $6\frac{3}{4}$ ,  $6\frac{7}{8}$ , and 7 inches.

There are a dozen sizes recognised in the trade, i.e.  $6\frac{1}{8}$ ,  $6\frac{1}{4}$ ,  $6\frac{3}{8}$ ,  $6\frac{1}{2}$ ,  $6\frac{5}{8}$ ,  $6\frac{3}{4}$ ,  $6\frac{7}{8}$ , 7,  $7\frac{1}{8}$ ,  $7\frac{1}{4}$ ,  $7\frac{3}{8}$ , and  $7\frac{1}{2}$  inches.

## CHAPTER XII

# OUTFITTING GLOVES

By H. R. SKIPPER

**T**HE glove trade, in common with other trades which cater for the clothing of mankind, has been subjected to many fashion changes throughout the ages. History tells us that the glove was looked upon as a badge of gentility, and wonderfully decorated productions used to be worn. Nowadays, however, the demand is spread over a wide circle of the community, and the bulk of the trade is, therefore, concerned with gloves of fairly stereotyped character. Particularly is this the case in the men's section of the trade.

A few years ago the ordinary glacé kid glove represented the principal type called for. Nowadays there would seem to be almost as great a demand for chamois, degrains, suèdes, and fabric gloves.

There are three distinct classes of gloves, i.e. (1) leather gloves, (2) fabric gloves, and (3) knitted gloves.

### LEATHER GLOVES

In the early days of the glove industry, leather gloves were almost always made of either deer-skin or sheep-skin. Nowadays, however, gloves are made from a wide variety of skins. Those chiefly used are kid, goat, sheep, lamb, reindeer, antelope, and gazelle. Kid, goat, lamb and sheep, and gazelle skins supply the greatest part of the leather used for glove-making.

Glove-making involves throughout all its processes considerable technical skill in association with highly trained and experienced labour. It is claimed that an ordinary pair of leather gloves may have required as many as seventy-two distinct operations before they leave the manufacturer's premises in the form they are offered for sale.

The skins for heavy gloves, such as used for driving and military wear—usually of doe or buck leather—are prepared by the ordinary process of tanning, or are a fine kind of chamois leather. Those for what are called dressed kid gloves are subjected to a special method of tanning, by which, under treatment with a mixture of flour, yellow of egg, and alum, the material is rendered peculiarly soft and flexible. After the leather has been properly prepared, it is cut into pieces of the required size, then folded over somewhat unequally, as the back should be larger than the front. Cuts are then made through the double piece to produce the four fingers; an oblong hole is cut at the fold for the insertion of the thumb piece; the cutting of this to the exact shape and size requires considerable skill. The first and fourth fingers are completed by gussets or forchettes sewed only on their inner sides, while the second and third fingers require gussets on each side to complete them. Besides these, small pieces of a diamond shape are sometimes sewed in at the base of the fingers towards the palm of the hand. The stitching together of these pieces requires much care, as the junction must be made as closely as possible to the edge of each piece, and yet with sufficient hold to keep the stitches from cutting through the material. A kind of vice or clamp, with minute teeth to regulate the stitches, is sometimes used for this purpose in the making of hand-sewn gloves, by which method all the finest gloves are stitched. Sewing machines are employed for the ornamental or embroidery stitching on the backs of fine gloves and for almost the entire sewing of the cheaper and heavier gloves. The setting in of the thumb-piece requires special skill and management. Badly made gloves commonly give way at this part.

Kid gloves are of two principal kinds, glacé and suède, according to the manner of dressing and finishing the leather used. Glacé gloves are those which are dressed, dyed, and polished on the grain or hair or outer side of the skin, while suède gloves are carefully pared, smoothed, and dyed on the inner side of the skin, and thus have the appearance of fine chamois.

France is the leading glove manufacturing country, Paris and Grenoble being the chief centres. In England, Worcester and Yeovil are the principal seats of the industry.

The making of fabric gloves in England is carried on largely in the same centres where leather gloves are made. The making of the fabric *itself*, however, is almost entirely confined to the Nottingham and Leicester districts.

## GLOVE DESCRIPTION

The retailer should be on his guard against selling, or offering for sale, gloves under false or misleading descriptions. The following is a list of approved glove descriptions, compiled according to the standards of retail practices, for the guidance of retailers:

*Chamois*.—Gloves made from an oil-dressed lamb-skin or sheep-skin.

*Doe*.—Gloves made from an oil-dressed lamb-skin or sheep-skin (usually white or coloured).

*Castor*.—A similar dressing, usually foreign.

*Cape*.—Heavy-weight gloves made from lamb- or sheep-skin, usually South African, tanned on the grain side.

*Nappa*.—Gloves made from kid-, lamb-, or sheep-skin tanned on the grain side, usually foreign.

*Glacé*.—A trade term commonly applied to gloves made from a light-weight skin finished on the grain side.

*Kid*.—Gloves made from genuine kid-skin.

*Goat*.—Gloves made from genuine goat-skin.

*Chevrette*.—Gloves made from genuine goat-skin or heavy kid-skin.

*Reindeer*.—Gloves made from genuine reindeer-skin.

*Buck, Deer, Roedeer, Roebuck, Fawn, Antelope, Gazelle, Rikdik, and any other designation of any class of Deer*.—All these names are only to be used on gloves made from deer-skin, gazelle, or antelope; not from sheep-skin, lamb-skin, or any substitute.

*Mocha*.—Gloves made from a specially dressed sheep-skin, with the grain removed and finished on the *grain* side of the skin.

*Mocha Suède*.—Gloves made from sheep-skin of similar character to Mocha, finished on the flesh side.

*Suède*.—Gloves made from skins finished on the *flesh* side.

Composite words implying false descriptions must not be used.

Though the above schedule has no statutory force of itself, the Merchandise Marks Act enables offenders to be prosecuted.

## FABRIC GLOVES

The most suitable fabrics for glove-making are what are known as warp-knitted, i.e. cloths knit from a number of warp yarns only and not from a single weft yarn. The fabrics principally used are fine gauge or closely ~~knitted~~ cotton cloths of

varying degrees of fineness, those most extensively adopted being known as Milanese and Atlas cloths. Silk and taffeta are also used. By far the greatest proportion of glove fabrics are made from the finest grades of Sea Island and Egyptian cottons.

In recent years a great demand has sprung up for suèded fabrics, i.e. cloths having the appearance and feel of suèded leather, and duplex fabrics, or cloths of double texture.

The making of fabric gloves follows closely the procedure adopted in making leather gloves. There are three forms of dies or calibres—as they are more commonly called—required. A die is really a pattern knife shaped like a double thumbless hand with a keen cutting edge. The first die is used for cutting out the cloth for the hand and fingers; this being done at double width so that the glove is folded over the centre line and joined at the back. Before this can be done in the case of the fingers, what are termed gussets—small pieces of the materials used—have to be inserted between them, and these gusset pieces are cut out by a second die, whereby each finger has a small strip of fabric inserted along each side with two seams, so that where the fingers meet there are four seaming lines between each pair. The third die is used to give the thumb pieces. A hole is cut out by the first die for the subsequent insertion of the thumb piece. Button-holing and button-sewing, both machine operations, having been completed, the gloves are ironed-out on heated hand-shaped instruments, after which they are banded in half-dozen pairs and boxed ready for sale.

### WOOLLEN GLOVES

The manufacture of woollen gloves is regarded as a branch of the hosiery trade, and practically all hosiery firms of importance specialise in their manufacture.

Woollen gloves are of two types—the seamless variety and those made on the wrought principle, i.e. the glove is worked in flat pieces at double the width, which is afterwards folded over itself and seamed with joins across the back of the hand and along the sides of each finger.

The seamless glove is fashioned to shape in the course of making, and is usually produced partly on the hosiery knitting machine of the circular type and partly on flat hand-knitting machines.

### SIZES

Dimensions in gloves are based upon the French inch, which is slightly longer than the English inch—95 French inches being equal to 100 English inches.

The following is a scale of sizes recognised in the trade:

Men's		Women's		Children's	
7	8½	5½	7	000	3
7½	8½	6	7½	00	4
7½	8½	6½	7½	0	5
7½	9	6½	—	1	6
8	—	6½	—	2	7

In children's gloves, the sizes 000 to 2 are infants' sizes, and are, therefore, not required in the outfitter's stock. Lined goods sell best in the following men's sizes,  $7\frac{1}{2}$ , 8, and  $8\frac{1}{2}$ ; and in the following women's sizes, 6,  $6\frac{1}{2}$ , and 7.

## OTHER DEPARTMENTS

Raincoats, too, are good stock in any outfitting shop. There are various styles of these at the present time, and they are made up in a variety of colours.

Materials may be of cotton, wool, or wool-mixture, scientifically proofed. Fawn shades are the most widely worn, though blues, greens, and greys are occasionally seen. Plastic materials, frequently adopted by women nowadays, are not favoured by men.



## CHAPTER XIII

# OUTFITTING

# CUTTING VARIOUS GARMENTS

Revised by THE EDITOR

**I**N the art of dressing, an outfit should be thought of as a whole instead of a series of parts. If the work of the shirtmaker, tailor, and hosier agree, there is an approach to perfection. Without unity the effect is bound to be less pleasing, if not a failure. A shirtmaker will contend that his production often compensates for the defects of a coat, and the tailor asserts that his dress coats are many times spoiled by the shortcomings of the shirts.

It cannot be gainsaid that smooth underwear assists materially in the fitting of the outer garments, for the tailor needs a good foundation on which to work. Thus there is a distinct gain where shirts are measured for and specially fitted to the figure. Apart from the fact that ready-made shirts are cut for a proportionate man, and therefore unsuitable for the disproportionate figure, there are obvious defects in many of the ready-made articles.

This is notably so in dress shirts, where the stiff fronts often cause discomfort in wear. The starched front section is frequently too wide, and the sides narrow; the result being that the forepart of the shirt escapes from the waistcoat. A long front is another common defect. This causes a bulge when the wearer is seated and makes the spacing of the stud holes incorrect for the opening of the waistcoat.

Among well-dressed men marcella fronts to dress shirts are popular, because they launder well and match the dress waistcoat. Small cuffs are correct, either square cut or with rounded corners—termed “cow heel.”

In the following pages an expert shows the normal basis for shirt cutting and gives guides for variation. With this information, and the lessons of experience, the beginner will soon be on terms with the craft of shirt cutting.

## SHIRT CUTTING

## MEN'S DAY SHIRTS. Diagram 55

MEASURES: 36" chest; 34½" full length from nape of neck; 5½" shoulder width; 30" sleeve length; 15" neck.

**T**HE shoulder width is taken from side of neck to sleeve top. The sleeve length is a continuation of the above measure, the tape being carried down to the wrist. The chest measure is taken over the vest.

## INSTRUCTIONS FOR DRAFTING

The working scale for all sizes of 36" chest and over is found by taking  $\frac{1}{3}$  of the chest and adding 6". In this instance the scale = 18".

The shoulder width measure is only used as a check, and should be applied with at least 1" added to back shoulder from 15 to 8. Adjust at 8 if necessary.

Seams will have to be allowed at the base of the yoke and on the back part to which it is sewn.

$\frac{1}{2}$ " seams are allowed at all other points.

## BODY PART

Square lines from point o  
 1 from o =  $\frac{1}{3}$  neck measure.  
 2 from 1 =  $\frac{1}{3}$  working scale plus  $\frac{1}{2}$ "  
 3 from 1 = waist length.  
 4 from 1 = full length to measure taken  
 Square out from the above points  
 5 from 2 =  $\frac{1}{3}$  half chest.  
 6 from 5 = 2½".  
 7 is located by squaring up from 6  
 8 from 7 =  $\frac{1}{3}$ ".  
 9 from 1 =  $\frac{1}{3}$  the distance 1 to 2.  
 10 is located on line up from 6 by squaring out from 9.  
 11 from o = 1½".  
 12 from 11 =  $\frac{1}{3}$  neck measure.  
 13 is squared down from 12, connect 13 to o.  
 14 from 13 = 1½"; curve neck from 12 through this point.  
 15 from 12 =  $\frac{1}{3}$ "; connect 15 to 8 and give a slight hollow to shoulder run  
 Join 8 to 10 to complete outline of yoke.  
 Shape back part, curving  $\frac{1}{4}$ " below 10 and extend 1" out to B for the pleat  
 16 from 2 =  $\frac{1}{3}$  chest measure plus 4½".

17 from 6 =  $\frac{1}{3}$  half breast plus 1"  
 Square up and down from 16  
 18 from 16 = 1 to 2 of back  
 19 from 18 = 15 to 14 of back, square out.  
 20 from 19 =  $\frac{1}{3}$  neck measure less  $\frac{3}{8}$ ".  
 21 from 19 =  $\frac{1}{3}$  neck measure  
 22 is squared down from 21, connect to 19  
 23 from 22 = 1"; curve neck as shown  
 24 is on line from 20 and from 21 = 15 to 8 of back.  
 Join 24 to 17 and make 25,  $\frac{1}{4}$ " up  
 Shape armhole, hollowing  $\frac{1}{4}$ " at 26.  
 27 is midway between 6 and 17; square to 28.  
 Shape sides, hollowing  $\frac{1}{4}$ " at 29 and 30  
 31 is 2½" above A.  
 32 is 1½" out from 20, draw down parallel with centre line 20 to 31.

## THE SLEEVE

Measure round circumference of armhole of the bodypart.  
 Square lines from o.  
 1 from o =  $\frac{1}{3}$  armhole less  $\frac{1}{4}$ ".

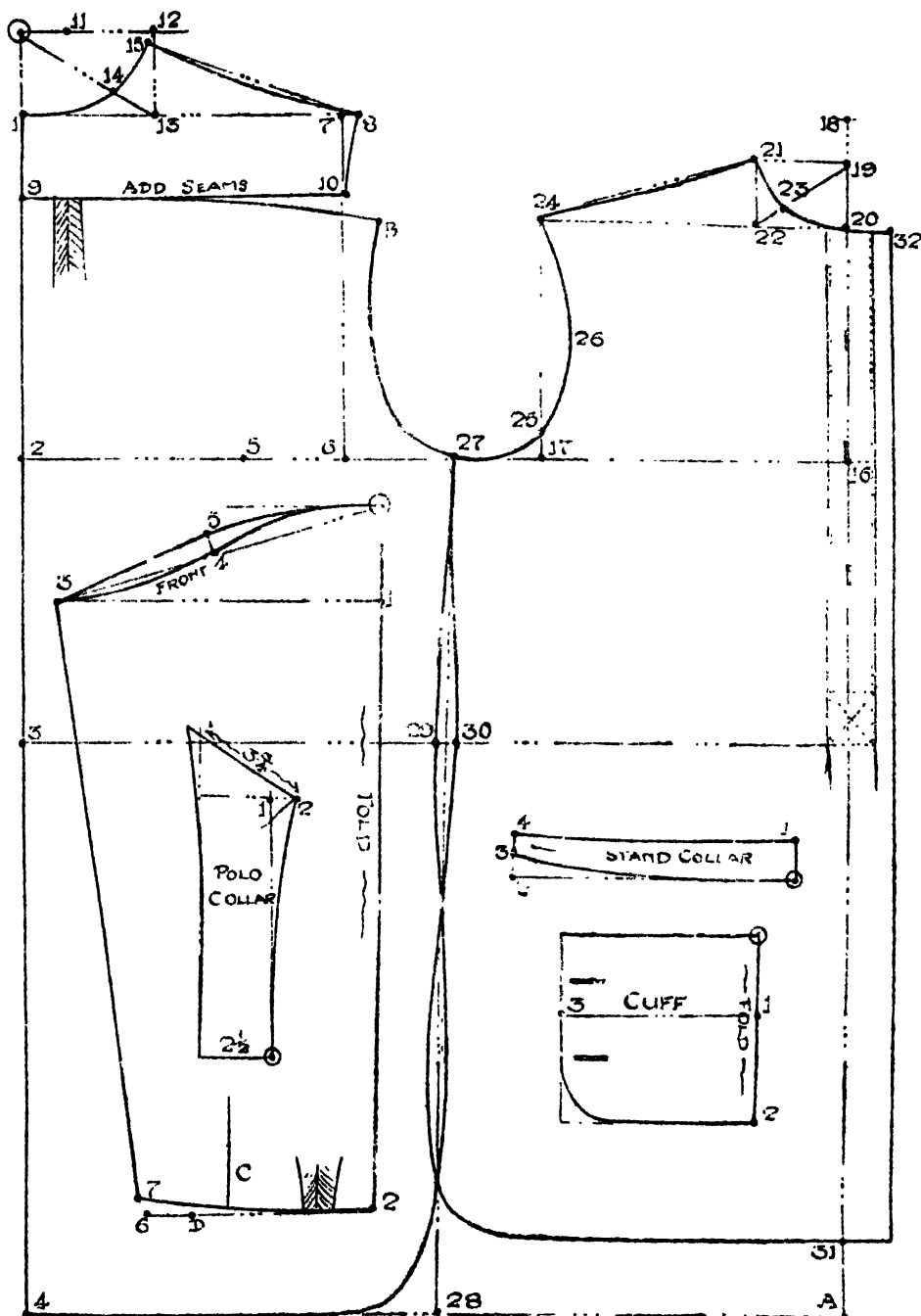


DIAGRAM 55.

2 is the sleeve length less the shoulder-seam 15 to 8 and the cuff width

Square out from points 1 and 2.

3 direct from point 0 = half the armhole measure

4 is midway between 0 and 3

5 from  $4 = \frac{1}{2}$ "; shape back part of sleeve from 0 through 5.

Shape front sleeve from 0 through 4.

D from 2 = cuff width.

6 from  $D = 1\frac{1}{2}$ " for pleat.

Curve sleeve at 7,  $\frac{1}{2}$ " above the line

Most people make a practice of arranging the vent at the sleeve seam at cuff.

This is incorrect, the proper position being at C at 2" to 3" in from point 7 on underpart or back part of sleeve

### CUFF

In this illustration the turn-back is made wider than cuff stand.

0 to 1 =  $2\frac{1}{2}$ "; 0 to 2 =  $5\frac{1}{2}$ ".

3 from 1 =  $\frac{1}{2}$  scale plus 2" for width of sleeve

### STAND COLLAR

1 from 0 = 1", 2 from 0 = neck measure plus  $\frac{1}{2}$ "

3 from 2 =  $\frac{1}{2}$ " and 4 from 3 =  $\frac{1}{2}$ ".

This is the finished width of the collar

### POLO COLLAR

This is the fall or leaf of the collar which sews to ordinary stand type.

1 from 0 = 1 to 4 of stand collar

2 from 1 = 1".

Complete as shown

## DRESS SHIRT. Diagram 56

**MEASURES:** 36" chest; 35" full length from nape of neck;  $5\frac{1}{2}$ " shoulder width; 30" sleeve length; 15" neck;  $13\frac{1}{2}$ " depth of front.

The sleeve length is a continuation of the shoulder width measure, the tape being carried down to a point  $1\frac{1}{2}$ " over the bend of the wrist. The chest measure is taken over the vest.

Shape of the stiff front may be varied according to taste.

## INSTRUCTIONS FOR DRAFTING

The sleeve described and shown in this diagram is the two-piece coat type which can also be used in conjunction with the day shirt. The body of this shirt is shaped slightly and deep vents are cut at the side.

The lower edge of the yoke requires seams added, and the same applies to the inner edge of the stiff front.

The scale is found as in the day shirt—viz. one-third chest plus 6" = 18".

### BODY PART

Square lines from 0

1 from 0 =  $\frac{1}{2}$  neck measure

2 from 1 =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ "

3 from 1 = waist length

4 from 1 = full length.

5 from 1 =  $\frac{1}{2}$  distance 1 to 2

6 from 3 = 1"; connect to 5 and 4

7 from 2 =  $\frac{1}{2}$  half chest measure

8 from 7 = 3"; square up to 9

10 from 9 =  $\frac{1}{2}$ ".

11 from 0 =  $1\frac{1}{2}$ "

12 from 11 =  $\frac{1}{2}$  neck

13 is squared down from 12

Connect 13 and 0

14 from 13 =  $1\frac{1}{2}$ ".

Shape neck from 12.

16 from 12 =  $\frac{1}{2}$ ".

17 is squared out from 5

8 from 2 =  $\frac{1}{2}$  chest plus  $5\frac{1}{2}$ ".

19 from 18 =  $\frac{1}{2}$  half chest plus  $1\frac{1}{2}$ "

20 from 18 = 1 to 2 of back

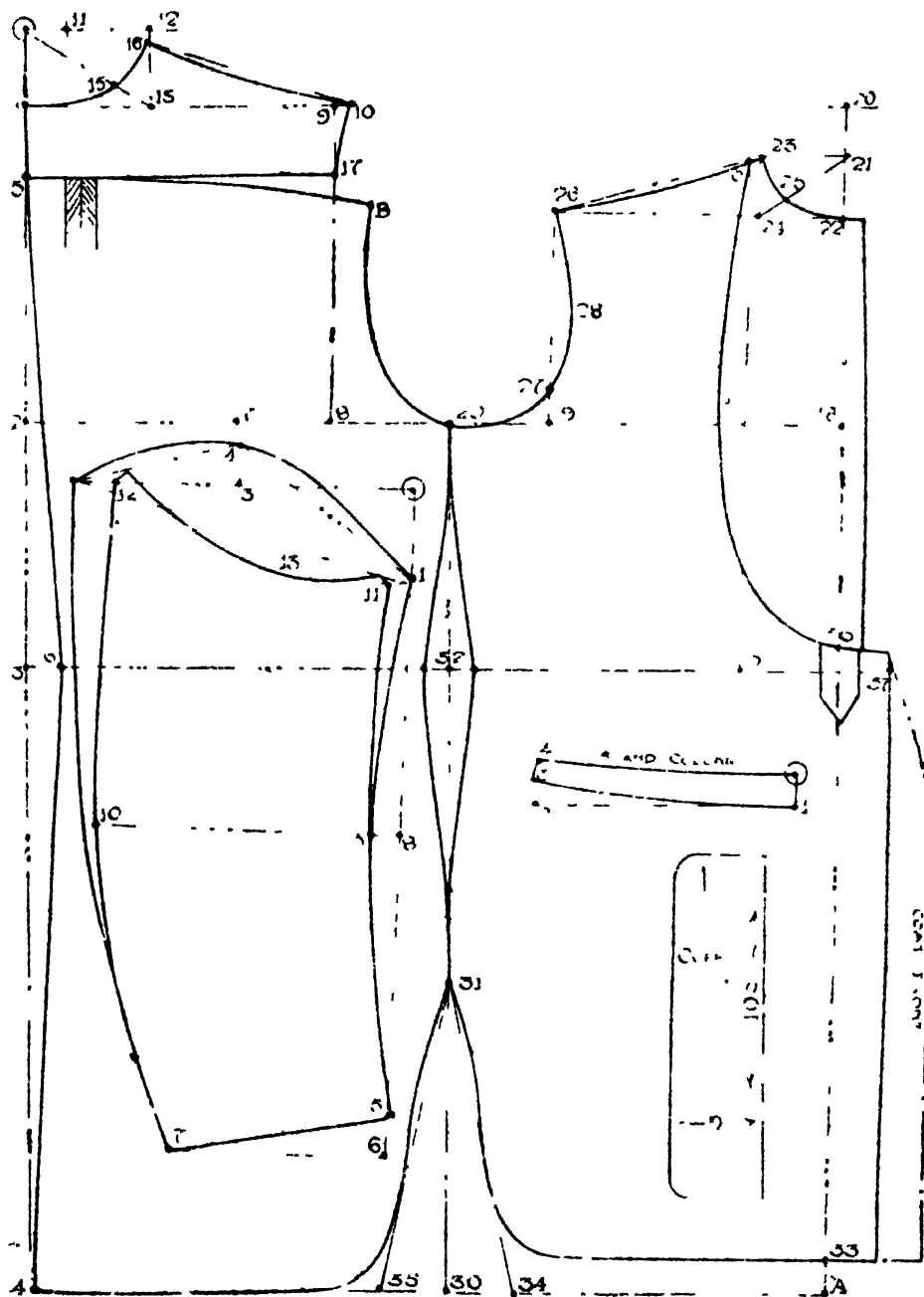


DIAGRAM 56.

- 21 from 20 = 15 to 16 of back neck.  
 22 from 21 =  $\frac{1}{2}$  neck measure less  $\frac{3}{4}$ ".  
 23 from 21 =  $\frac{1}{2}$  neck measure.  
 24 is squared down from 23; connect to 21.  
 25 from 24 = 1"; shape neck as shown.  
 26 on lines from 22 = the back shoulder width 16 to 10 applied from 23.  
 27 from 19 on line to 26 =  $\frac{3}{4}$ ".  
 Shape armhole, hollowing front of scye  $\frac{3}{4}$ " at 28.  
 29 is midway 8 and 10; square down to 30.  
 31 from 30 = 10" for the vent.  
 Shape the side-seam of back and forepart, taking out  $\frac{1}{4}$ " on either side of 32.  
 34 and 35 are each 2" from 30; connect to 31.  
 33 is 1" above A; complete bottom run as shown.  
 36 from 22 = the required depth of front.  
 C from 23 =  $\frac{1}{2}$ "; square down to D and give 1" of round when curving front.  
 Extend from  $\frac{3}{4}$ " beyond 22 and allow  $1\frac{1}{2}$ " at 37 for pleat below waist.

## THE SLEEVE

- Measure round the circumference of the armhole.  
 Square lines from 0.  
 1 from 0 =  $\frac{1}{2}$  armhole measure.  
 2 direct from 1 =  $\frac{1}{2}$  armhole measure.  
 3 is midway 0 and 2.  
 4 is 1" above 3; shape crown of sleeve, giving  $\frac{1}{4}$ " of round between 1 and 4 and  $\frac{1}{4}$ " between 4 and 2.  
 5 is the sleeve length less shoulder width and cuff from 4.  
 6 from 5 =  $1\frac{1}{2}$ ".  
 7 from 5 =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ ".  
 8 is midway 1 and 5.  
 9 from 8 = 1".  
 10 from 9 =  $\frac{1}{2}$  scale plus  $2\frac{1}{2}$ ".  
 Shape top part of sleeve going outside point 10,  $\frac{1}{4}$ ".  
 11 from 1 =  $\frac{3}{4}$ "; 12 from 2 =  $1\frac{1}{4}$ ".  
 Connect 11 to 9 and to 12, hollowing  $\frac{3}{4}$ " at 13.

## COLLAR

- 0 to 1 = 1"  
 2 from 1 =  $\frac{1}{2}$  neck size plus  $\frac{1}{4}$ ".  
 3 from 2 =  $\frac{1}{4}$ ".  
 4 from 3 =  $\frac{1}{4}$ ".  
 This diagram represents the finished width of the collar.

## BOY'S SHIRT. Diagram 57

MEASURES: 28" chest; 30" full length from nape of neck;  $4\frac{1}{4}$ " shoulder width; 23" sleeve length; 12" neck.

The shoulder width is taken from side of neck to sleeve top. The sleeve length is a continuation of the above measure, the tape being carried down to the wrist and extra length given for growing.

The chest measure is taken over the vest.

## INSTRUCTIONS FOR DRAFTING

In the case of juveniles and all chest sizes below 36", the working scale is found by taking half the chest measure. In this instance the scale = 14". Very few boys' shirts are made to measure, so the shoulder width measure will not be available. For average purposes the shoulder given in the draft can be taken as being correct.

The yoke shown is a slight variation from the ordinary one and is frequently used for sports shirts.

$\frac{1}{2}$ " seams are allowed in the draft.

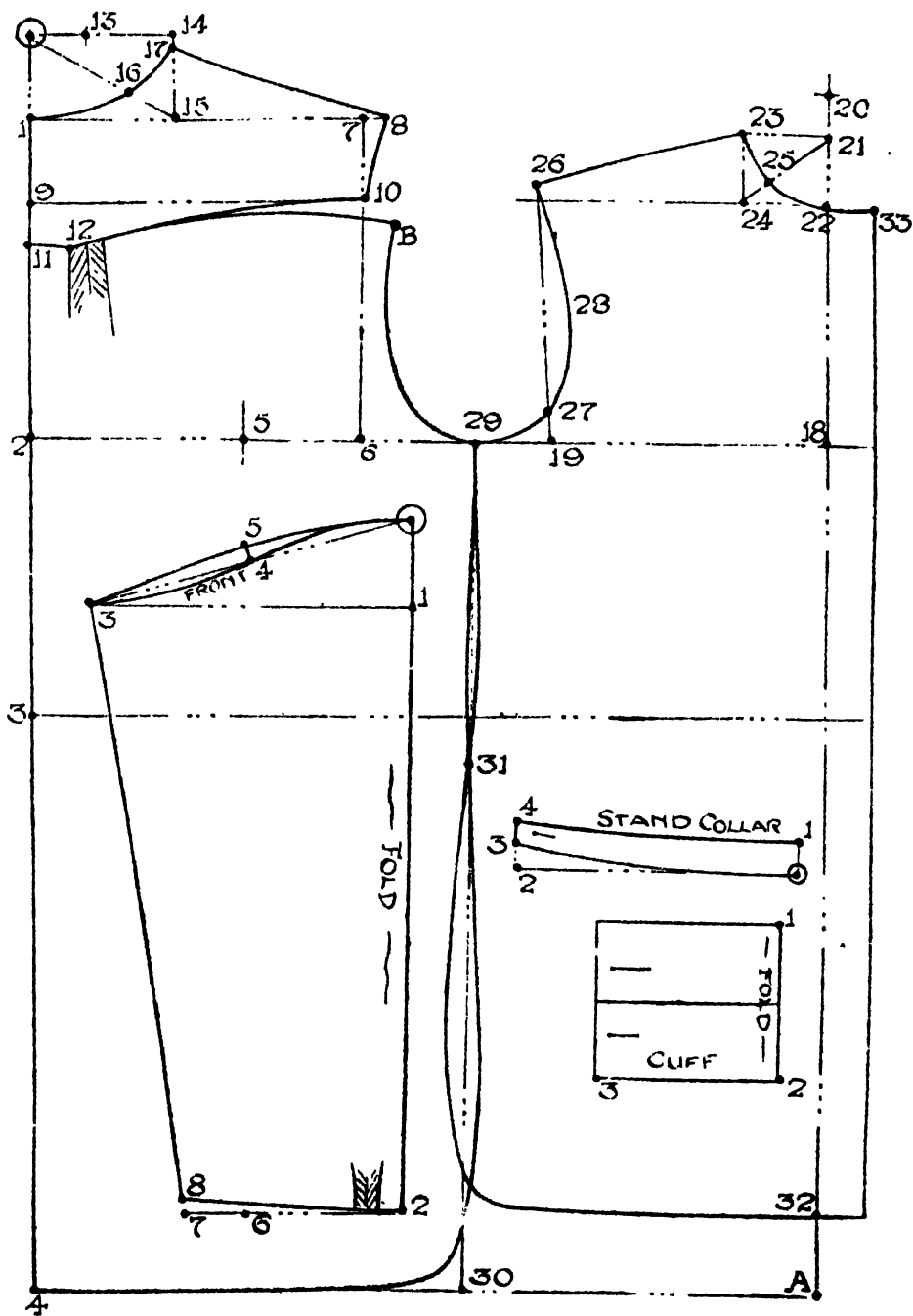


DIAGRAM 57.

## BODYPART

Square lines from 0.

1 from 0 =  $\frac{1}{2}$  neck measure (2").

2 from 1 =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ " (7 $\frac{1}{2}$ ").

3 from 1 = waist length.

4 from 1 = full length.

Square out from the above points.

5 from 2 =  $\frac{1}{2}$  half chest measure.

6 from 5 = 2 $\frac{1}{2}$ "; square up to 7.

8 from 7 =  $\frac{1}{2}$ ".

9 from 1 =  $\frac{1}{2}$  the distance 1 to 2

10 is found by squaring out from 6; connect to 8.

11 from 9 = 1".

12 from 11 = 1 $\frac{1}{2}$ "; curve from 12 to 10

Extend the back 1" at B for the pleat.

13 from 0 = 1 $\frac{1}{2}$ ".

14 from 13 =  $\frac{1}{2}$  neck measure.

15 is squared from 14; connect to 0.

16 from 14 = 1 $\frac{1}{2}$ "; curve neck through this point from 14

17 on neck curve from 14 =  $\frac{1}{2}$ "; connect to 8.

18 from 2 =  $\frac{1}{2}$  chest measure plus 4".

19 from 6 =  $\frac{1}{2}$  half chest plus 1".

20 from 18 =  $\frac{1}{2}$  scale plus 3 $\frac{1}{2}$ ".

21 from 20 = 17 to 16 of back; square out.

22 from 21 =  $\frac{1}{2}$  neck measure less  $\frac{3}{8}$ ".

23 from 21 =  $\frac{1}{2}$  neck measure; square down to 34.

Connect 24 and 21.

25 from 24 = 1"; shape neck as shown

26 from 23 = 17 to 8 of back; raise the point  $\frac{1}{2}$ " above the line.

27 from 19 on line to 26 = 4"; shape scye, hollowing the neck at 25.

29 is midway between points 6 and 19.

Square down from 29 to 30.

Overlap the side-seams at 31, which is 1 $\frac{1}{2}$ " below waist line

32 from A = 2".

33 from 22 = 1 $\frac{1}{2}$ "; draw down parallel with centre front.

## THE SLEEVE

Measure round the circumference of the armhole which gives, in this instance, 16".

Square lines from 0

1 from 0 =  $\frac{1}{2}$  armhole less  $\frac{1}{2}$ ".

2 from 0 = sleeve length less shoulder 17 to 8 and cuff width.

Square out from the above points

3 direct from 0 =  $\frac{1}{2}$  armhole measure.

4 is midway between 0 and 3

5 from 4 =  $\frac{1}{2}$ "; shape back part of sleeve from 0 through 5 and front part from 0 through 4.

6 from 2 = cuff width.

7 from 6 = 1 $\frac{1}{2}$ "; connect to 3.

8 from 7 =  $\frac{1}{2}$ "; curve to 2.

## CUFF

Make width of cuff from 1 to 2 = 4 $\frac{1}{2}$ ".

3 from 2 =  $\frac{1}{2}$  scale plus 2".

## STAND COLLAR

1 from 0 =  $\frac{3}{4}$ ".

2 from 0 = neck size plus  $\frac{1}{2}$ ".

3 from 2 =  $\frac{3}{4}$ ".

4 from 3 =  $\frac{1}{4}$ ".

This represents the finished size of the collar.

## VARIATIONS FROM THE NORMAL. Diagram 58

The dotted lines in the various sections of this diagram depict the adjustments required for the abnormal forms for which the bespoke shirt cutter may have to cater.

The extent of the alteration must depend upon the degree of abnormality that exists, but the cutter will be well advised to work on a low estimate in making the changes.

## SECTION A. SHORT NECK OR SQUARE SHOULDERS

Sink the back neck at 1 and 2, say  $\frac{1}{2}$ " from points 3 and 4, and run out to the shoulder end at 5.

Sink the neck of the front from 6 to 7 and 8 to 9, taking care to keep the neck the same size.

Run out from 7 to the shoulder end at 10.



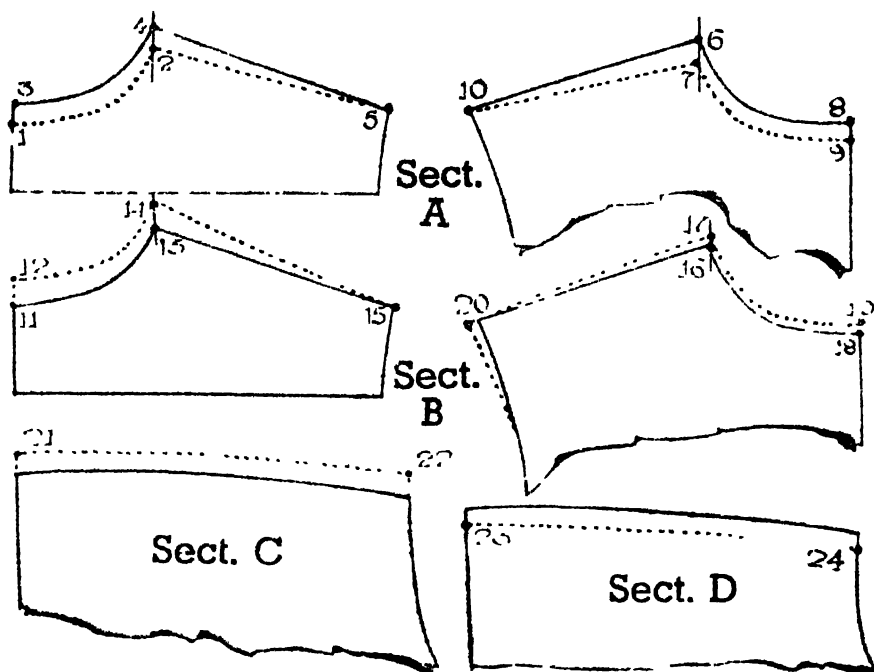


DIAGRAM 58.

#### SECTION B. LONG NECK OR SLOPING SHOULDERS

Increase the height of the neck, say  $\frac{3}{4}$ " from 11 to 12 and 13 to 14. Run out to the shoulder end at 15.

The front neck is raised from 16 to 17 and 18 to 19 only half the amount that has been added to the back, because such figures are usually a little round at the top of the spine.

Extend the shoulder at 20 to make the seams of equal length.

#### SECTION C STOOLING FIGURE

The best way to alter for this type of figure is to increase the back length by adding on to the yoke-seam of the back bodypart as shown by line 21 to 22.

#### SECTION D ERECT FIGURE

For the erect man reduce the back part by taking a piece off right across as shown by line 23 to 24

## PYJAMA CUTTING

## JACKET DRAFT. Diagram 59

MEASURES: 38" chest; 17" waist length; 28" full length; 24" sleeve measure from crown of sleeve.

THE above measures are taken as for the lounge jacket, i.e. the chest measure over the vest and the remainder over the jacket.

## INSTRUCTIONS FOR DRAFTING

The working scale for all sizes of 36" chest and over is found by taking one-third of the chest measure and adding 6". In this instance the scale = 18 $\frac{2}{3}$ ".

Below 36" chest the scale is simply the half-chest measure.  $\frac{3}{8}$ " seams are allowed throughout the draft.

The sleeve shown is the two-section type which, whilst allowing the stripes to have an uninterrupted run on the upper part, also provides a little round in the elbow region.

## BODYPART

Square lines from o.

1 from o =  $\frac{1}{2}$  scale.

2 from o = waist length.

3 from o = full length.

Square out from the above points.

4 from 2 =  $\frac{1}{2}$ "; draw centre back line from o through this point.

5 from o =  $\frac{1}{4}$  distance o to 1.

Square out.

6 from o =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

7 from 6 =  $\frac{1}{4}$ "; shape neck to o.

8 from A =  $\frac{1}{2}$  half-chest measure.

9 from 8 = 2 $\frac{1}{2}$ "; if the back width measure has been taken it can be applied here.

Locate 10 by squaring up from 9.

11 from 10 =  $\frac{1}{4}$ "; connect to 7 for shoulder.

12 from 9 =  $\frac{1}{2}$  half chest plus  $\frac{1}{2}$ ".

13 from A =  $\frac{1}{2}$  chest measure plus 3 $\frac{1}{2}$ ".

Square centre front line from 13

14 from 13 =  $\frac{1}{2}$  scale; square inwards

15 from 14 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

16 from 15 = 7 to 11 of back.

Connect 16 to 12 and place 17 at  $\frac{1}{2}$ " up from 12.

18 from 12 = 2".

Shape scye, hollowing  $\frac{1}{4}$ " at 10.

20 is squared down from 18.

For back side-seam overlap  $\frac{1}{2}$ " from 20 to 21 and draw through from 22.

23 from 14 = 3 $\frac{1}{2}$ "; shape neck to 15.

Add 1 $\frac{1}{4}$ " down front from 23 to 24

25 is 3 $\frac{1}{2}$ " from 12, square down  $\frac{1}{4}$ " to 26 for the pocket.

## COLLAR

1 from o = o to 7 and 15 to 23 of body-part less  $\frac{1}{4}$ ".

2 from 1 =  $\frac{1}{4}$ ".

3 from o and 4 from 1 = 4".

5 from 4 = 1 $\frac{3}{4}$ ".

## THE SLEEVE

Measure round the circumference of the scye from 11 to 22 and on to 16, viz. 19".

Draw lines from o.

1 from o =  $\frac{1}{2}$  scye less  $\frac{1}{2}$ ".

2 from o = sleeve length.

3 direct from o =  $\frac{1}{2}$  scye measure.

Divide line o to 3 into three parts as 4 and 5.

6 from 4 =  $\frac{1}{2}$ " and 7 from 5 =  $\frac{1}{4}$ ".

Shape the back run of sleeve through the above points.

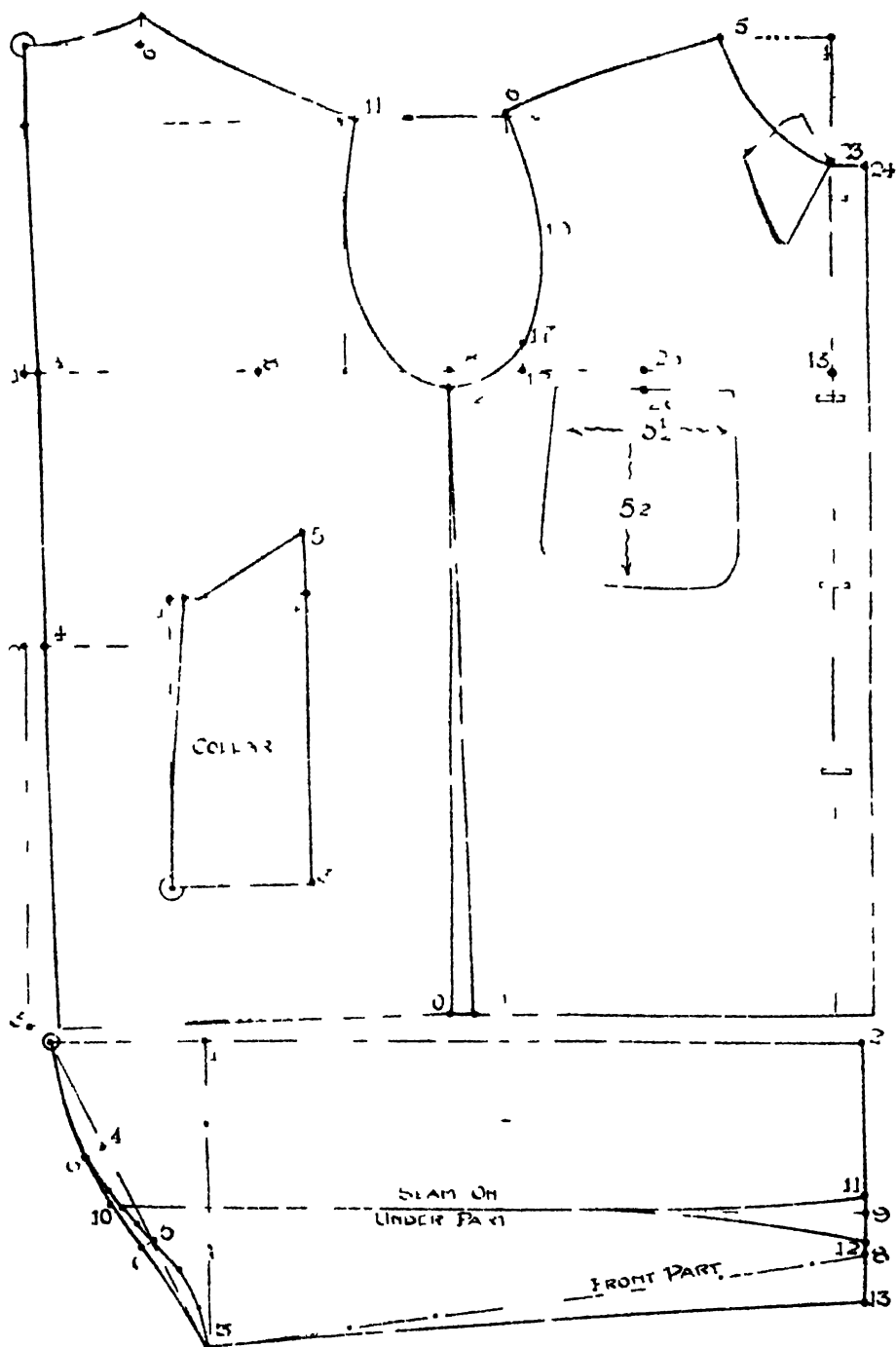


DIAGRAM 59

The front sleeve run is shown by dotted lines running through point 5.

8 from  $2 = \frac{1}{2}$  scye measure.

Draw front seam as dotted line 5 to 3

9 from  $8 = 1\frac{1}{2}$ "; square up to 10 for hindarm-seam.

11 from  $9 = \frac{1}{2}$ " and 12 from  $9 = 1$ " for the elbow dart.

Extend  $1\frac{1}{2}$ " from 8 to 13 for the amount taken out in the dart.

The inset diagram shows the sleeve opened out.

### TROUSERS DRAFT. Diagram 60

MEASURES: 38" *seat*; 29" *inside leg*; 42" *outside leg*; 21" *knee width*; 18" *bottom width*.

The above measures are taken as for ordinary cloth trousers.

### INSTRUCTIONS FOR DRAFTING

Although the garment as drafted is intended to be without a seam down the side of the leg, it can also be used where the width of the material makes it essential that a seam be introduced.

The only alteration required in this instance would be the allowance for the seams when cutting from the material.

The draft is arranged to overcome that very common defect which is sometimes complained of in the ready-made garment on sale at the present time, viz. tightness in the fork and a shortage of length up the back-seam.

Line 10 to 1 in the draft represents the fold or crease edge. When no side-seam is required, the pattern should be opened out on this line before laying out on the material.

Half the seat measure (19") is the quantity referred to in the details below.

$\frac{3}{8}$ " seams are allowed, but nothing has been provided for the turning in of the tops and bottoms.

#### FRONTS. SECTION A

Square lines from 0.

1 from 0 = the inside leg measure.

2 from 1 = the side measure

3 from 0 =  $\frac{1}{2}$  seat,  $9\frac{1}{2}$ ".

4 from 3 =  $\frac{1}{2}$  seat,  $3\frac{1}{2}$ ".

Square out from 2 and up from 3 to locate 5

6 from 3 =  $\frac{1}{2}$  seat measure,  $6\frac{1}{2}$ ".

Draw line 3 to 7 to divide the fork angle

7 from 3 = half 3-4 plus  $\frac{1}{4}$ ".

Curve the fork from 6 through 7 to 4

8 from 3 =  $\frac{1}{2}$  seat; square out to A.

9 from A =  $1\frac{1}{4}$ " always.

10 is located by drawing through 9 from 1.

11 from 0 =  $\frac{1}{2}$  inside leg measure less 2".

Square out from 11, thus locating 12 on side line.

13 from 12 =  $\frac{1}{2}$  knee width.

14 from 1 =  $\frac{1}{2}$  bottom width.

Connect 14 and 13 to 4 for leg-seam.

Add  $\frac{1}{2}$ " on the front as shown by dot and dash line for turning in.

#### BACKS. SECTION B

The dot and dash lines in this diagram show the outline of the front part and the numbers up to 14 correspond to those of Section A

15 from 4 = 1".

16 from 15 =  $\frac{1}{4}$ ".

17 from 13 =  $\frac{3}{4}$ " for seams.

18 from 14 is also  $\frac{3}{4}$ " for seams.

19 from 4 =  $\frac{3}{4}$ "; draw back-seam through point 6 and continue to top.

20 is where the above line cuts the one from 10.

21 from 20 = 2".

Join 21 to 10 for the top run of back.

Curve from 6 to 16, hollowing a little above 19.

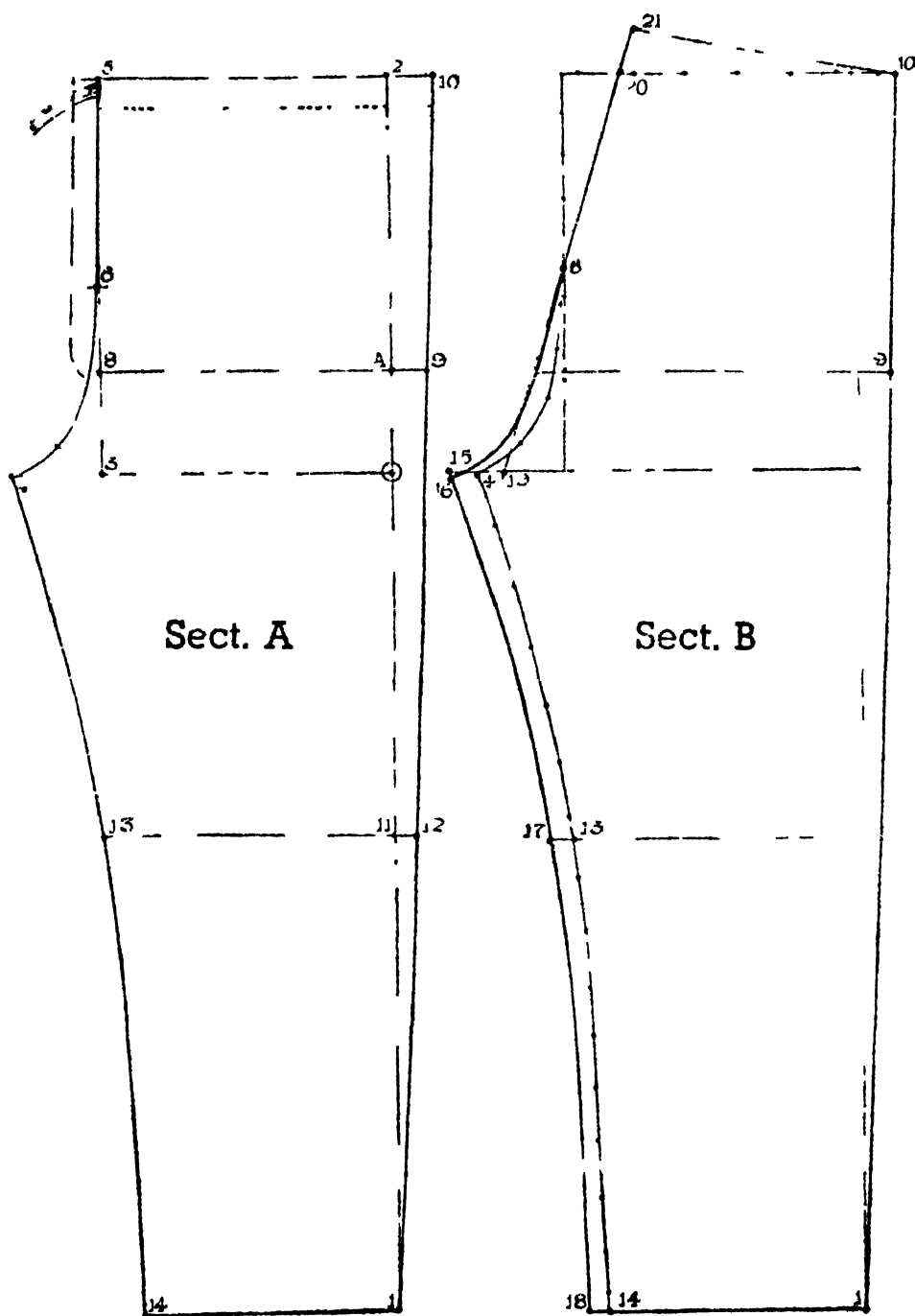


DIAGRAM 60

## DRESSING GOWN

DRESSING GOWN. Diagram 61

MEASURES: 36" chest; 17" waist length; 50" full length; 24" sleeve length from the shoulder. Scale 18".

## INSTRUCTIONS FOR DRAFTING

**T**HE back of the gown is cut without a seam, therefore line 0 to 4 will require laying to the fold of the material. The position of the side-seam can be varied and, when the material is very narrow, it will be better to place it a little more forward towards 14.

The working scale is found by taking one-third of the chest measure and adding 6". This applies in all sizes of 36" chest and above. Below 36" the scale equals half the breast measure.

$\frac{3}{8}$ " seams are allowed in the draft.

## BODY PART

Square lines from 0.

1 from 0 =  $\frac{1}{2}$  scale.

2 from 0 = waist length.

3 from 2 = 9".

4 from 0 = full length.

Square out from all the above points

5 from 2 =  $\frac{1}{2}$ "; draw through 5 from 0

6 from 0 =  $\frac{1}{2}$  scale plus  $\frac{1}{2}$ "

7 from 6 =  $\frac{3}{4}$ "; shape the back neck to 0.

8 from 0 = one-fourth 0 to 1, square out

9 from 8 = 3".

10 from A =  $\frac{1}{2}$  half-chest measure.

11 from 10 = 2"; if the back width has been taken, it can be applied on this line from A to 11.

12 is squared up from 11.

13 from 12 =  $\frac{1}{4}$ "; connect to 7 for the shoulder-seam.

14 from 11 =  $\frac{1}{2}$  of half chest measure plus  $\frac{1}{4}$ ".

15 from A =  $\frac{1}{2}$  chest plus 3".

16 from 14 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

17 from 16 =  $\frac{1}{2}$  scale.

18 from 17 = 7 to 13 of back.

19 from 14 = 1"; connect to 18 and hollow scye  $\frac{1}{2}$ " at 20 and 21

E from 11 =  $1\frac{1}{2}$ ".

D from E =  $\frac{1}{4}$ "; mark a seam's width on either side at D.

22 from 5 = 8".

23 from 5 =  $\frac{3}{4}$ "; square 22 to 24 by line 22 to 23.

25 from 24 = 2 $\frac{1}{2}$ "; slope the side-seam

from D, overlapping  $\frac{1}{2}$ " at 21, and continue through 25.

26 is squared down from 15

27 from 26 = 2 $\frac{1}{2}$ " for the overlap

28 from C = 3"; shape neck as shown and curve the lapel to 27.

29 from 17 = 1"; draw crease to 27.

## THE SLEEVE

The back pitch, which is the point where the hindarm-seam of the sleeve meets the scye, is located at B. The pitch for the forearm seam comes at 19, at the front scye

Square lines from 0.

1 from 0 - B to 11 of scye

2 direct from 1 =  $\frac{1}{2}$ " less than the combined distances of B to 13 and 18 to 19.

3 is midway between 0 and 2.

4 is 1" above point 3.

Connect 1 and 4 and give  $\frac{1}{2}$ " of round when shaping crown (at 5).

6 is the sleeve length from 4.

7 from 6 = 1 $\frac{1}{4}$ ".

8 from 6 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

9 is midway between 1 and 6.

10 is 1" from 9.

11 from 10 =  $\frac{1}{2}$  scale plus  $\frac{1}{4}$ ".

Connect points 2, 11, and 8.

12 from 1 direct = B round to 19 of lower scye.

When shaping under sleeve, give 1" of hollow in connecting 1 and 12 and connect 12 to 11.

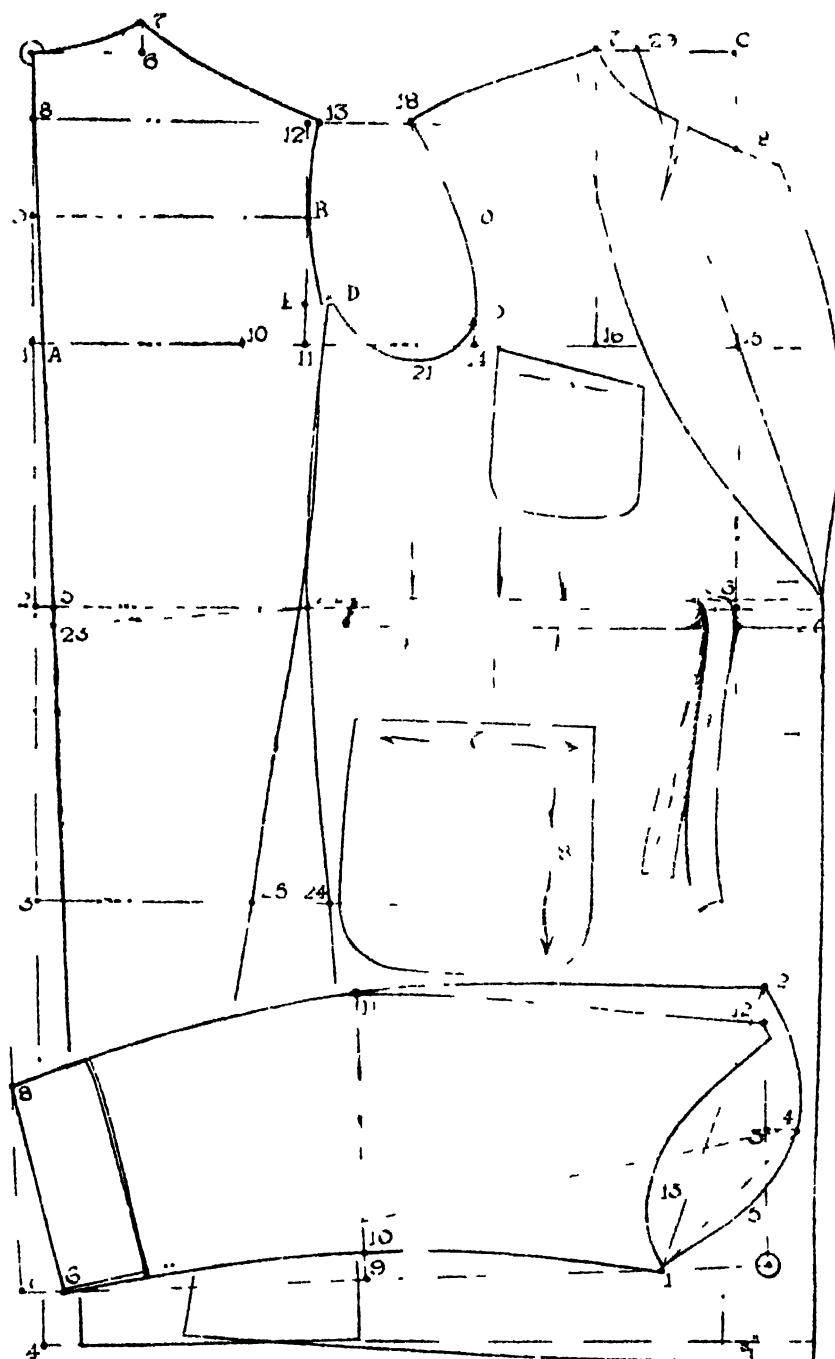


DIAGRAM 61

## MEN'S UNDERWEAR

## PANTS AND DRAWERS. Diagram 62

MEASURES: 34" waist; 38" seat; 28" leg; 42" side; 14" tight knee; 10" ankle.

THE above quantities can be obtained from the ordinary trousers measures by adding 2" to the waist and deducting 2" from the inside and outside leg lengths.

In the accompanying diagrams the side lines represent the fold of the material, therefore the pattern should be opened out on these lines before placing it on the material.

An alternative finish is shown in the drawers draft. These can either have the gusset as shown for the pants or the fork can be cut on to the bodypart as shown by dotted line.

Half seat 19" and half waist 17" are the measures referred to in the details below.

## PANTS. SECTION A

Square lines from 0  
3 from 0 = side length 42" less the bottom cuff, 6"  
1 from 3 = leg length 28" less 6" for the bottom cuff.  
2 from 1 =  $\frac{1}{2}$  leg less 1".  
4 from 0 = 1"; connect to 3 for side or folding line.  
5 is located where the above line cuts the knee.  
6 from 1 =  $\frac{1}{2}$  seat measure.  
7 is located by squaring up from 6  
8 is 1" from 7.  
9 is 3 $\frac{1}{2}$ " above 6.  
10 from 6 =  $\frac{1}{2}$  seat  
Shape fronts from 8 through 9 to 10  
11 is squared down from 10 and equals 4".  
12 from 11 =  $\frac{1}{2}$ ", connect to 10  
13 from 5 =  $\frac{1}{2}$  knee width plus a seam  
14 from 3 =  $\frac{1}{2}$  ankle width plus a seam  
Hollow leg  $\frac{3}{8}$ " between 12 and 13 and give  $\frac{1}{8}$ " of round between 13 and 14  
15 from 0 = 2"; square out  
16 from 4 = waist measure less the distance 4 to 8.  
Connect 16 and 10 for back-seam.  
The dotted lines show the run of under-side.

## THE GUSSET SECTION B

Line 2 to 3 represents the fold.  
Make the sides 1 to 2 and 1 to 3 = 4"  
Add seams at the sides when cutting from material.

## BOTTOM CUFF SECTION C

1 to 2 = 3 $\frac{1}{2}$ ".  
Square down and make length of cuff 6"  
In loosely woven materials extend  $\frac{1}{2}$ " to 4 at joining seam and when joining up to legs the top can be stretched to the width of leg at 3 to 14 Section A  
If the material is of an unyielding nature, extend at the sides as per dotted line

## DRAWERS. SECTION D

2 from 1 = length of leg required, usually about 10"  
3 from 0 = 1"; connect to 2.  
4 from 1 =  $\frac{1}{2}$  seat measure  
5 and 6 are located by squaring from 4  
7 from 5 = 1".  
8 from 4 = 3 $\frac{1}{2}$ ".  
9 from 4 =  $\frac{1}{2}$  seat  
Draw front line from 7 through 8 to 9  
Connect 9 to 6 and mark down 4" for the gusset seam to 10.  
11 from 0 = 2", square out.  
12 from 13 =  $\frac{1}{2}$  waist less the distance 3 to 7  
Connect 12 to 9 for run of underside.  
If the gusset is not desired, complete the fork as follows:  
13 from 9 =  $\frac{1}{2}$  seat; square down.  
14 from 13 =  $\frac{1}{2}$ ".  
Run the leg-seam down to point 6  
Connect the front fork to point 9 and the underpart into the seat line which runs up to 12.



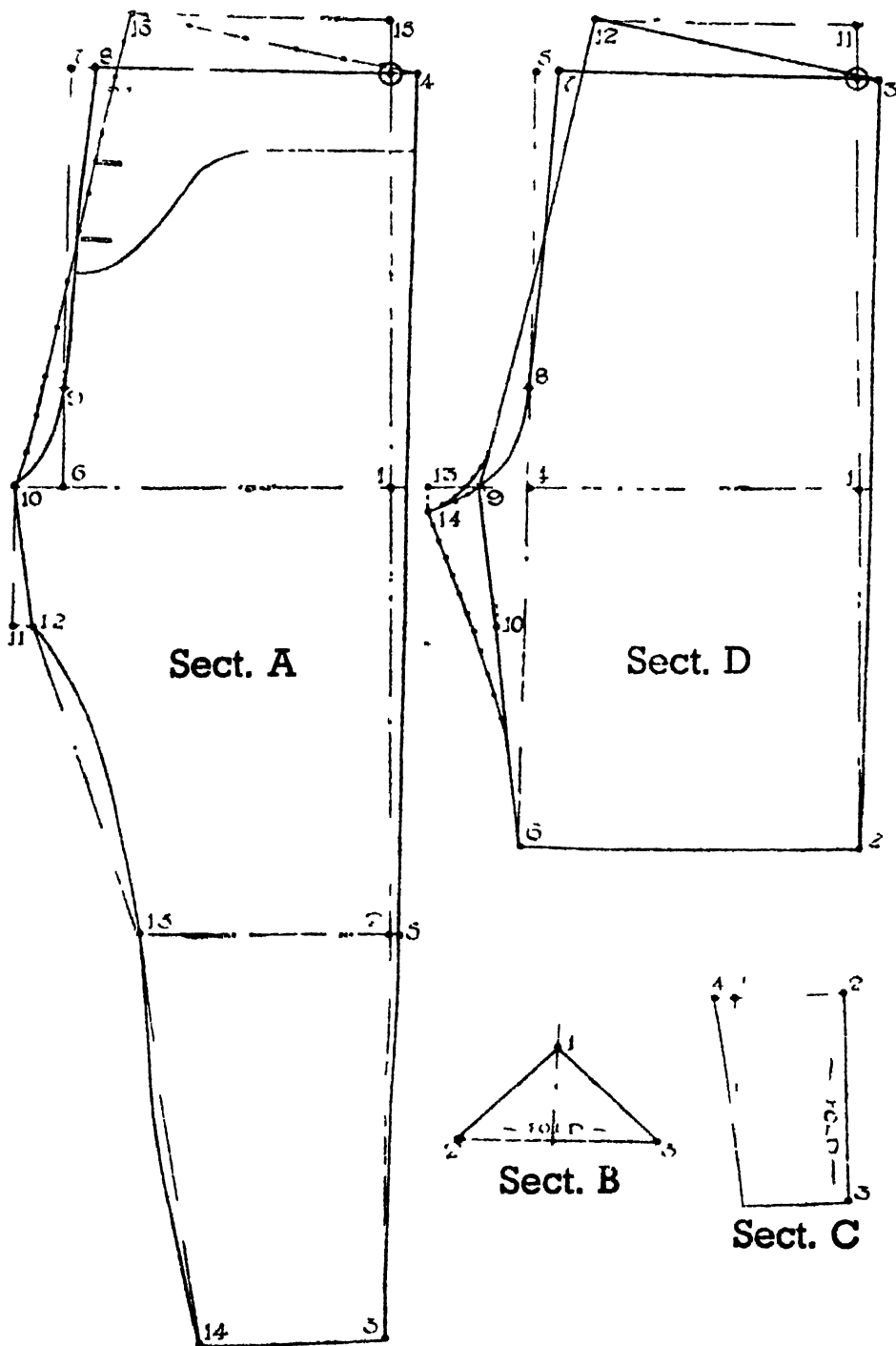


DIAGRAM 62

## CHAPTER XIV

# CLOTHING AS A CAREER

By W. H. HULME

*(Teacher of Cutting and Textile Technology, Dudley Technical College)*

**I**T is fairly certain that no comparable industry has undergone, within the lifetime of men still engaged in it, such rapid change as that concerned with the making of clothing. In half a century it has evolved from a craft, carried on in many places much as it had been for centuries, into a highly organised industry utilising machinery, equipment, power, and planned organisation. To-day it is one of the largest and soundest of our basic industries. Employing over a quarter of a million workers of all grades of ability and skill, the clothing trade offers to the ambitious youth a very wide choice of specialised employment.

This rapid transition from what might have been called a "backward" craft to a highly developed industry was helped very largely by the demands of two world wars, during which the enormous quantities of garments produced in bulk thrust upon the executives of the industry the necessity of utilising every modern means at their command. While something was lost in the process, more was gained; the industry rose to the occasion and met all clothing needs.

### PRESENT POSSIBILITIES

The description I gave, in the first edition of this work, of the possibilities of the trade is substantially true to-day; but account must be taken of the changes resulting from world upheaval. Not only have methods of production, factory organisation, and industrial conditions improved greatly, but the personnel of the trade has changed. Fewer are employed than ten years ago, but the output per worker has increased, due largely to the better planning for output and to the introduction of greater incentives for the worker. The five-day week of fewer hours, much higher rates of pay, greater security of the

employee, and the many amenities offered by the modern clothing factory have made the industry attractive to all grades of worker.

The potential capacity of the British clothing trades to-day is adequate and is soundly based on modern industrial practice. The thirty thousand firms, large and small, are anxious to produce; the cadre is there, but the battalions are somewhat under strength. The home market and the foreign, Dominion and Colonial agents of our clothing houses, clamour for our products. The prospects of a good career, therefore, are bright and attractive, and will remain so for years ahead.

On the design side of the industry there has been a marked change of personnel, amounting to a transfusion of new blood. In men's garment design our supremacy has never been denied, and London is still the arbiter of good clothes. In the realm of women's wear, however, the last war produced a remarkable change. The disturbed state of Europe for some years before 1939 started a flow of refugees from Germany and Austria, and after 1940 this was swollen by many Parisians. Many branches of British science, art, literature, and industry were enriched by this influx of political immigrants, but the clothing industry benefited more than most. Thus we face the future with the cream of continental garment designers helping our effort, rather than competing with us in the world's markets. For nearly four centuries our industries have received inspiration and new ideas as a result of our sane policy towards the victims of political and religious persecution in Europe.

In the past, the Bessemers, the Brunels, the Courtaulds, the Bartholomews, and thousands more came first as refugees and remained to prove that national hospitality pays good dividends. So may it be in the many branches of our clothing industry to-day.

### THE TYPE OF WORKER

We may now consider more closely the wide and varied field which lies before the young clothes-maker. The trade to-day demands much more of its workers than ever before; this is particularly true of the higher reaches of the industry. Garments are still made, but in 95 per cent. of them the methods of make are profoundly changed. The older generation valued heavy sewing; to-day the palm goes to that amalgam of qualities summed up in the magic word "style." Turn over, if you will, the pages of the old photograph album of a typical middle-class family, depicting our fathers as they were in the 'seventies

and 'eighties. Take note of their clothes, and make comparison with our modern garments. It is obvious that the cutter of a previous generation conjugated the verb "to fit" in a very loose way indeed. In this one matter of the fitting and the fitness of garments, one may measure fairly accurately the rate and degree of progress in design. To-day it is quite certain that the emphasis is placed on other qualities than the mere permanence of the garment: "fit" and style are stressed as never before. Thus, with the changing conditions of the artistry of the craft has the necessary mental and technical equipment of the craftsman changed too. The trade to-day demands not only a different, but a better, type of worker than ever before.

The remarkable growth of the wholesale section of the trade has also evolved a different type of worker, with a different mentality and outlook. While the purely craft side of the industry may have lost ground, it may be affirmed that the newer methods of garment production demand qualities of creation and organisation seldom called for by the older regime. It is in this ever-increasing branch of the industry, then, that excellent opportunities are discovered by the young man who makes clothing his career. Though it makes great demands of both mind and technique, it offers, to those who can meet them, the most "glittering prizes." The opportunities for rapid advancement are many and frequent. Most of the highest technical positions in this branch of the trade are held by men who, by dint of hard work and self-discipline, have brought their once meagre equipment up to the high standard demanded. The excellent study of the wholesale trade by Mr. G. W. Sumpter in this work should be studied carefully in this connection.

A large majority of the retail bespoke tailoring firms realised some time ago that their only hope of survival and extension lay in the adoption, to a greater or lesser degree, of wholesale methods of making-up. Where bulk methods are not possible, team-work and the use of power machinery have lowered costs, increased output, and made profitable business possible.

The clothing industry has, then, very definite attractions for the ambitious youth in search of a career. It at once ministers to one of the few primal needs of mankind, and also, in some of its branches, wears the aspect of a luxury trade. Few industries call for such insistent and generous blending of art and skill. The man with a mind capable of intensive organisation will find in the purely productive side of the trade a wide field for work and experiment. One of the most encouraging signs of recent years is the number of youths who have gone into

the industry from secondary schools. There seems to be among many of these young fellows a preference for industry rather than for the "black-coated" professions. Indeed, not a few firms make a practice of obtaining for their factories the best products of secondary education. Both heads of firms and the employees themselves speak of the success of the venture. An ex-Prime Minister has expressed a decided preference for "six-pence a day with status rather than six shillings without it." The clothing trade is fortunate in being able to offer to its workers status and good wages. The grouping of production into large organisations has created technical and administrative positions equal, in respect of remuneration, to other great industries. Positions yielding £1,500 a year are not beyond the ultimate reach of the humblest aspirant to an ambitious trade career.

### SPECIALISATION—ITS LIMITATIONS

As we have seen, the industry has been moving in the direction of a more intense specialisation. The trade has produced few men in recent years who united in themselves a wide and comprehensive knowledge of all the processes of clothes production. The specialist emerged to meet the altered conditions, and he has come to stay. Indeed, the one outstanding trade tendency is towards an even greater specialisation.

The training required by one who makes the industry his career, then, will be along the lines of specialisation. It may be that in some respects the tendency has been overdone. The result being that even consecutive processes are carried on in, as it were, watertight compartments. Each worker lacks knowledge of the preceding process and of the one that follows. This condition of production reveals the one inherent weakness of specialisation—the lack of co-ordination. The young tailor will, then, seek to gain a sufficiently comprehensive knowledge of the trade as a whole to enable him to choose his special niche; and having chosen it, to see its place and importance relative to other processes. Training, to be sound, should begin by being comprehensive, and should then narrow down to an intensive specialisation.

### PRODUCTION

The actual production of clothing may be divided into two main groups of processes: (1) Those by which the garment is cut. (2) The operations which go to the making of it. It has been argued that so long as the cutter can cut the garment, he need not know much of the practical making-up of the work.

This question of the non-practical cutter is no recent issue. The general consensus of trade opinion has, however, consistently taken the wider and wiser view that the man (cutter or tailor) who has some practical knowledge of the other half of the trade can do his job with greater confidence and intelligence than the worker with only "one string to his bow." This applies equally to the retail and wholesale trades.

We therefore take the view that although the young tailor may eventually devote all his time to the cutting of garments, he will be wise to devote a couple of his early years to the practical business of learning how the parts of garments are put together. The principles of garment cutting are more readily and intelligently understood by the student who has a fair knowledge of making-up. Experience in one of the many smaller houses will best give the young person this craft basis.

Every cutter should possess a sound knowledge of the principles which underlie his work. Various good systems have been propounded, embodying those principles of form-measurement and garment-fitting so far as they have been discovered and utilised. The student should master, in principle and in detail, one of these well-tried systems. All the same, the art of cutting successful garments is still based on the work of the inquiring mind, on test and long experience, on failure and eventual success. The older virtues of work and patient experiment will take the young student some distance. They will give him the ability to weigh and appraise the theories and practice of experts. He will get a grasp of the known principles of sartorial art that will help him to do his own thinking. Such a course will carry him farther than will the credulous swallowing of nostrums.

The final resolution of sartorial problems, however, tarries. Nothing is static, everything is in a condition of flux. Our conclusions are tentative, and much of our knowledge is empirical. The profession of medicine has used empirical remedies for many centuries. "It works . . . but how?" The candid tailor will admit as much of many points in his own practice. In common with more learned professions, we clothes-makers have not yet emerged fully from the misty realm of "rock-of-eye." The putting into systematic form, however, of the ever-increasing mass of trade knowledge proceeds apace. Each method of obtaining results has its devotees, but it is significant that the practitioner so often infuses features of his own into his adopted system. The keynotes of success are test and experiment. The hugging of pet theories and preconceived ideas is

fatal. The young tailor must dare to think and to back his own conclusions.

The body he seeks to clothe will be his starting-point; just another way of saying that a knowledge of the science of anatomy must lie at the roots of all his work. He knows, for instance, that the seams of various garments follow certain curves. Why? Because the body element demands that its contours shall be followed. But this merely touches the question; the last word on human proportion has yet to be uttered. Of girth we know something; but what of height and its relation to girth? The limitations of knowledge in many other trade directions are sufficiently obvious to need no further words. The tested results of the experience of others will be accepted—but as a starting-point only. One of the most successful cutters of the present day, when in his twenties, lived in systems by day and dreamed of them at night. Now he says: "System? Scaffolding!—necessary—but still scaffolding, and as such must conform to the exigencies of the building." Every teacher makes his contribution—and passes; the trade is always moving on. The one who arises and says: "Behold! I show you a mystery" is not to be understood as uttering finality. He is merely making a personal and tentative contribution to an age-long controversy.

#### STUDY AND PREPARATION

The initiation of the young tailor into the principles of his craft will be best achieved by a course of study at one of the several good schools or academies which exist for this very purpose. A wider horizon is opened to him by competent teachers whose close acquaintance with trade requirements is a guarantee of the soundness of the teaching. Six months so spent, at close quarters with the practical and theoretical problems of the industry, should equip the ambitious young man for a useful trade career.

To the equipment of those who wish to climb to the best positions the trade has to offer should be added some artistic training. In no section is this more needed than in the production of ladies' garments. A knowledge of colour effects and an eye for symmetry of line can certainly be acquired by well-directed training. Courses in Fashion Drawing and the study of Design and Historic Costume are now provided by many of the better-equipped Schools of Art in London and the Provinces. The student who seeks to form a sound sense of correct taste in dress will not be slow to avail himself of the excellent courses of instruction offered by these, and kindred, institutions.

A word of special commendation must be said for our technical trade press which, since the first edition of this work, has grown in scope and importance. There are many weekly and monthly journals, of high technical and artistic merit, that have stimulated the demand for good clothes of all kinds, and have also contributed to the artistic and technical equipment of the craftsman engaged in making them. The young tailor should know the best of our own trade journals, and should also keep in touch with those of the Continent and the U.S.A.

He should also belong to one of the many good technical societies which exist for the discussion of clothing problems. The last two decades have brought about a remarkable change in the approach of these associations. Designers and factory managers have formed their own organisations for the consideration of professional matters lying within their own particular field. In my youth, balance, neck-point location, straightness, and crookedness were the prime topics of discussion at society meetings; to-day the conveyor-belt, factory layout, and the greater utilisation of special machinery are considered as normal topics. This altered stress and changed emphasis over the half-century is a reliable measure of the great changes that have taken place within the industry.

One further point should be made. The breaking up of the manufacture of garments into processes and the adoption of several related methods of producing clothing in bulk have necessitated management being brought to a high degree of efficiency. In this direction there is open to the young tailor an excellent opportunity for the making of a career. The old-time manager was too often appointed merely because he was a better craftsman than his fellows. That day has passed: management has become largely a matter of psychology. Its function is to harness the human will to the tasks of industry. To the tailor who has a comprehensive knowledge of garment making, with capacity for organisation, positions of management in clothing workshops and factories offer many attractions. To his technical equipment should be coupled the possession of an orderly mind capable of quickly making right decisions, and strength of will to carry the venture through. These qualities demand a good general education, high character, and sound technical training.

There is, then, a wide field of possibilities open to the young man—or young woman—who chooses a branch of the clothing trade as a career.



## CHAPTER XV

# HOW TO START A BUSINESS

By ELLIOTT STONE, M.J.I.

*(Writer and Lecturer on Tailoring Trade Matters)*

### THE BIG THREE IN BUSINESS

LET us echo the words of past writers and say that there are three major questions to be considered when we decide to start in a business of our own.

Have we the finance?

Have we the production (or the supplies of goods)?

Have we the marketing of what we produce or can supply?

It may be said that the idea upon which the business is to be built is also important; but I think that it is not so important as these three major operations; indicated in the order of what seems to me to be their importance.

On the whole, no matter what the nature of the business, the "technique" of its first construction (that is, how you get ready to carry on the business) is along the same lines.

Generally, a business has to sell some goods or carry out a service and, at the end of the period, it has to be able to show a worth-while net profit.

For this there is the first need of the money or the "finance" (not quite the same) with which to pay for what is needed to get the business started and in a condition ready to carry on for some time.

There is the matter of the production, whether it be the making of something to sell direct, the hiring out of some article, or some business such as servicing radio sets. The business of buying the goods you intend to sell is not the least of your urgent first-call duties.

There is the third necessity of being able to sell in sufficient quantities what you produce; or to sell the goods you are able to procure for the purpose; or to operate the service in which you intend to trade.

To be added to this main list, we have the premises in which the business is to be conducted. And this calls for equipment, planning, and selection with a very careful attention to the needs of the business and the limit of your finances.

It often happens that those who have a desire to start their own businesses are convinced that it is the money side which is the most difficult part of the job.

This should not be so, though I (being cautious in the matter) feel that it is better to try to carry on the business within one's means than to rely on secondary help for the purpose. But, after all, business, even when we think we know all there is to know about it, remains a gamble, and I have seen gamblers who have made much money—just as I know of gamblers who have not.

### BORROWING MONEY

It is possible to borrow money, and if you take the precaution of making friends with your bank manager, he will probably assist you. You can be sure he will help you to avoid doing the *wrong* thing in this vital matter.

There may be men and women who have money doing nothing but lie in the bank. They might be glad to lend that money to you if you can prove to them it is a fair risk.

It is better to have two or three backers of this kind than one. In no case allow yourself to be cramped by someone who lends you money, and who, in return, takes it for granted he is entitled to dictate to you how you shall run the business. Better be without such a person. Make your venture on the clear determination to run your own business in your own way—and take the consequences.

Study the advertisement columns of the national press and the trade press. There are people who are looking for something to do with their spare cash, and you may happen on someone who will take a chance on your venture—on terms.

The urgent "must not" for you, and for everyone else who wants to build a career in business, is: they must not have any dealings at all with money-lenders, especially those who promise them a thousand pounds "on your note of hand."

They are among the cleverest people in the world and they have one of the most intensive systems of intercommunication with each other it is possible to imagine.

I am told, on very good authority, that anyone who goes only to the mild extent of making an inquiry about a loan is at once reported to all the money-lenders in the combine.

And, believe it or not, your bank manager will get to know

about this and will not be in a mood to help you at any future stage of your business building.

If you find it necessary to borrow money for your venture, borrow it in a business-like way, and have the details of the transaction written down properly. Get a lawyer to do the business for you.

Which reminds me to advise you, early in your career, to make sure you have a useful friend as a solicitor, as well as a bank manager, with whom you can discuss your money matters.

Now, you want to know how much money you will need for your venture.

### NECESSARY CALCULATIONS

The simple method of calculation is to make a careful record of all the necessities for your business, assuming you have to pay cash for them. Add to this your cost of living for a year, and to this the cost of running the business (as near as you can decide). Do *not* under-estimate. Now calculate the probable amount you would have to pay for your stock, whether for resale or for use in your production. Wages—not salaries—for work done would be offset by payments from the customers.

Against this you can safely allow a reasonable amount for the payments which will be made to you for the goods you sell or make to sell; and you can, perhaps, make some safe allowance on the fact that you may be able to get credit from your suppliers. Then take off the amount you have been able to borrow and do not take off a single penny for the amount you have been promised, unless you are absolutely sure of getting it.

You will complain that this is rather a botheration; this pro and con of the money—called “working capital”—you will need. But to go blindly into business is asking for trouble; and you will deserve to get it, because if you have to shut up shop you will almost certainly be costing someone else money as well as losing your own. This is not fair.

I have mentioned the fact that you may be able to get some credit from the people who supply you with the goods you need. Let me add that the big trading firms take very great care to work this aspect of their finances to the utmost; they are very cute indeed at getting the “ut<sup>st</sup>ermost farthing,” as it were, when they discuss terms with any firms who do business with them. This is as it should be; it is a matter of business, and sound business.

But it does not mean that you—or they—try to get as much credit as possible. It means that you try to get the best terms

possible. You try to get, perhaps, the longest period between the time you have the goods and the time you have to pay for them; or you bargain for the best discounts if you pay cash for what you buy. There can be a lot of extra net profit if you can make keen terms in this direction. One-half per cent. may not appear to be much until you work it out over several hundreds of pounds for a turnover of five thousand pounds in the year.

### THE LIMITED LIABILITY COMPANY

You are strongly urged not to start in business until, and unless, you are able to start as a Limited Liability Company. This may sound rather drastic and even impossible; and you will want to know why the matter is so important.

I have already said that every business venture has in it the element of a gamble, but it is sound sense to do whatever possible to take out of your business as much of the gamble element as possible. The Limited Liability is one of the ways by which you can do this.

There are two kinds of Limited Liability Company: one is the Private Limited Liability Company and the other is the Public Limited Liability Company. The difference is that, in the case of a Private Limited Liability Company, you may not advertise for people to put money into it. They call those who put money into a company "shareholders," as, in fact, they are.

In the case of a Public Company, you *can* advertise for people to take shares.

The main advantage, for you as the proprietor of a business, is that, in the event of financial disaster, you only lose the amount of your own money that you have put into the company; your creditors cannot take any of your other possessions.

Another good thing is that anyone who agrees to help you with money is able to take shares to the amount of the money he puts into the company. That is to say, if he agrees to lend you a hundred pounds he is given shares accordingly.

There are many complications about Company Law and the working of the Companies Act, but they need not come into your affairs more than I have indicated.

The cost of "registering" a company is not excessive. There is a double fee for duty and registration, which is based on the amount of capital you decide is necessary. My latest official information gives this as nine pounds (£9) on a thousand pounds. It is less in proportion as the amount becomes higher.

In addition, there is the cost of doing the special detail work for your Company Registration, and this is entirely a matter of

how much your solicitor or accountant feels inclined to charge. It is the weak spot in trading as a company; but if your bank manager recommends a man to help you in the matter, and you can persuade him to quote you his price beforehand, you may not have to pay in excess. And when you have your official Registration, you have something of value and something which will put your business on a footing of importance.

### THE IMPORTANCE OF NAME

It is usual to be proud of one's own name; and this is as it should be. But this pride should not be allowed to stand in the way of the possibility of it helping you to success in your trading affairs. Your personal name may not be an attractive business one. A good trading name is very valuable indeed. A bad one may be a positive nuisance and the cause of the loss of much net profit.

I could tell you of a man who lost, for his shareholders, many hundreds of thousands of pounds because he was stupid enough to insist that his name was the right name for the business he planned and eventually carried through. It was one of the greatest fiascos in London store-trading history; *a few days* made it clear that the business could not become a success.

Do not despise this important hint. Make use of the Companies Act to trade under a name that will help you to success, even if it means giving up the idea of getting some glory out of your own title.

### STOCK AND PRODUCTION

Another matter of importance is that you may find, as soon as you have shown you are a business builder, that some of the firms who supply your goods or the materials for your production will be inclined to favour you in the matter of the credit they offer. Be careful, here.

It is pleasant to be able to show an extensive range of materials and to have a good stock of stuff to go on with, but this is risky until you know about what you can sell and about how long it will take to sell it.

More than this, if you are a good business man you will want to be able to take advantage of any special offers which you consider to be specially suitable for your trade and customers. This is your opportunity to invest your money, and you want to have the necessary cash ready to take the offer and to get the best cash terms at the same time. Stuff on the shelf looks fine, as I have said, but it is better to have stuff you can sell and which has been bought at a better price than the other.

(Never forget that the firms who sell you stuff are in business for *their* benefit—not entirely for yours.)

Next comes what I call the “production” part, or, if you are only buying and selling—that is, not making things to sell—being able to get the goods to sell.

In tailoring there is a choice of methods of production.

There is the traditional way—employing cutters and journeymen tailors in your own workshops on your own premises. When this can be done and the cost is within the scope of the class of trade intended, it is advisable; I think it is the best way of all; the customer certainly stands to get the best of it, and the best of a fit, in the tailoring sense.

Tailoring production costs more this way, but at least it is under the direct control of the man who runs the business, whether he be the employer and owner, or the manager who has, in effect, the control of the business. This matter of direct control is very important in tailoring. The customer wants to know *when* he can have his suit, and only the tailor who has the garments on the premises, and the workmen and the cutters, can be sure when the garments will be ready for the customer

(I do not, of course, include ready-to-wear garments.)

This, by the way, is where the bespoke tailor can *and does* score off the multiples. Wholesalers almost always have a rush period with which they are not able to cope. That is why they take care to have a deposit from the customer—so he is at their mercy in the matter; he *has* to wait. It is not always easy to obtain really good workmen and really skilled cutters are not easy to discover, and so you have to work along the “cut-make-and-trim” system, or the system allied to it which means that the cutter can cut the garments and fit them, with the team-style tailors, outside the shop, doing the tailoring.

This works well when the outside tailoring firm is able to do good work; but the system has the serious disadvantage that there is no control over it. It fails badly if there is a rush period, and it is quite unreliable with any orders which have to be finished to a certain time.

All the same, it may be the best that can be done, and, by a very great deal of insistence and patience, garments can be made well; and also, if the customer is properly treated and not told he can have the goods before they can reasonably be expected, the production side of the business can be dealt with without too much worry and uncertainty. The main point here is to make sure that the tailoring (outside) firm are really competent. Combine this with a careful system of recording, and an equally

careful system of constant contact with your producer-tailor, and it is fair to say that you can get over production problems without too much loss of reputation.

Two other points come into this.

There is an urgent necessity to arrange for at least one first-class tailor to be always on the premises. He can be given some of the garments which allow for a high price to be paid for making, and it can—it must—be an agreed part of his job that he will do the alterations to any garments which need this attention.

### THE PROBLEM OF ALTERATIONS

It is alterations which are the great nuisance of the tailoring trade. In the highest class trade it is not possible to work on the deposit-with-order system; and, lower down the scale, there are many customers who, after a first order, will become offended if a deposit is asked. This gives them their chance to be very awkward when it suits them, and when an alteration has to be made.

Only a first-class tailor can do alteration work really well, and he should be well paid to do it. Any other way of trying to get alterations done will surely mean that many garments will become utter failures ("pork" in polite tailoring workshops), the customer is lost, and he passes on the word. And it is, on the whole, bad business.

### PRACTICAL, OR NOT?

The other point is in the question: "Is it necessary for a man to be or to become a practical tailor as a necessary part of being able to run a bespoke tailoring business?"

My answer is that it is not necessary to spend the several years of a person's life still insisted on by those who refuse to understand that it is a relatively simple matter to know what good tailoring is, and it is not necessary to be able to make a good coat yourself to be able to criticise fairly.

My own view is that if a man could get an opportunity to have the run of a tailor's shop and his workshop—or any tailor's workshop—for three or four months, with some additional tuition in cutting, he would then get to know enough to be able to *control* a tailoring business of his own, assuming reasonable business capacity.

### MARKETING

The third most important operation in the starting of a business in such a way that it will have a chance to become success-

ful, and remain successful, is what we know to-day as the "marketing" side of the plan.

We must have the funds and credits which every business needs if it is to be carried on without its being a sheer gamble. Call it "capital" for short, though there is more to it than just money and credit; a man's name may be almost as valuable an asset as anything else, even in tailoring. He may have a reputation, which means he will attract customers to the business.

We have to arrange for the goods to be produced, or bought, and this calls for a good deal more skill, experience, and brains than many younger people take into their account.

Then we have to sell the goods.

We have to consider the capacity of the business as to the amount of goods it can produce or afford to stock.

I have already suggested that a suitable trade name helps very much indeed, and I stress this, though I am aware it will not convince a number of people who are sure their own name is the best magnet in this connection.

If the goods are merely goods bought to be sold—we will take the ready-to-wear garments for our instance—then we should certainly take pains to think out a name we can use for easy and certain identification of our goods.

This is the idea of a "brand name," and to any reader who feels this is taking his affairs too far, I would say that in front of me as I type is a book which in 1924, when it was published, gave three thousand of these brand names for goods sold by firms in the tailoring and allied trades. There are—or there were in 1939—probably twice as many of these names; and I cannot do better than quote what I wrote for the introductory article to that book:

"Trade-marks to a manufacturer or merchant represent something akin to that which the flag of a country represents to a loyal citizen. They are badges of honour, distinguishing marks, emblems to be proud of, to be kept above reproach and with spotless reputation."

To-day that may read rather "uplift," but we can be content, as retailers or tailors, to realise that once we have been able to identify our goods with the qualities for which our special public are willing to pay good money, we can build up our marketing system with certainty and with economy. The cost of our selling will be small compared with the results we shall obtain in net profit.

Nor can our competitors and rivals easily get the business away from us. Our goodwill is firm; the public know that in



asking for our brand-named goods they can be sure of satisfaction. And, for my part, I believe that what the public now want, more than anything else in connection with tailored goods, is to be able to rely on what they buy.

### THE BUSINESS PREMISES

In this whole system of successful marketing, we have to include the difficulty of getting the right premises. The amount of capital we can command has much to do with this, but a more important thing is that we should try to have what I call the "investment sense" in all our considerations of matters of the kind.

Generally, we know that the best position for a retailer to have is one in a proved shopping centre; but with this usually goes a high rent and, often, a heavy payment for the lease.

This puts out the man with little capital who, if he does not make a success of his effort, will be in a difficult position afterwards, for in the tailoring and allied trades the man who has been in business for himself is always looked upon as a possible rival. He may not find employment easy to obtain.

However, I should not be dismayed at being unable to get into the centre of the shopping positions, though of course it is preferable.

And here I air my firm conviction that it is a bad thing to be tempted to take a first-floor position unless it has very good advertising possibilities. It should at least be possible to use electric or similar signs to get over the great nuisance of being compelled to attract the public up a long flight of stairs.

Do not forget, further, that the most successful tailoring organisations (financially speaking) are the multiple firms, and one of their very rigid rules is that the door shall always be open; and, if the staffs freeze, well, the marketing system must go on—and it does.

### ATTRACTION OF CUSTOMERS

For the small venture it is not difficult to be content with a shop in a position which is not in the "busy" hundred yards it is usual to suppose essential.

It is the people who pass who matter; the people of the right class for your trade. Then there are the people who live within, say, a mile of your place; they are your "prospects" and, if there are enough of them, you should be able to do a good trade.

### LEASE OF PREMISES

The main thing about a lease is that you have a good solicitor to make sure it is a fair lease—and ask your bank manager to tell you of the *best* solicitor he knows. Do not suppose he will be the most costly solicitor; he will not necessarily be so.

Try to get a short lease of the premises you decide to take, and try to get the "option" of a renewal of it at something like the same rent as you pay for the first lease. This gives you a time for trying out your ability as a business builder, and it means that if you feel inclined to go on and prosper you can do so without the landlord being in a position to put up your rent considerably, as otherwise he might do.

*Be very careful* what you sign about "dilapidations."

Your solicitor will help you in this, but you may well be in such a state of eagerness to get the premises you believe to be just what you want, that you will be inclined to ignore his advice.

If the "dilapidations" clause in your lease happens to be taken as something to bother about in five years' time, you may well saddle yourself with a charge on your business and on yourself which will detract from the value of both business and lease.

The idea is that a landlord takes great care to get all he can out of the deal; and he will try to put into the lease a very severe condition that when you give up the premises you will either put them in first-class repair or pay for the repairs to be done. This is reasonable if the premises happen to be in good condition when you take them, but, even so, a certain amount should be allowed for wear-and-tear. It is fair to say that landlords have had such a bad time for so long that they are not to be blamed if they follow the almost universal fashion to-day—of getting as much as possible for oneself when the opportunity occurs.

In practice it is a matter of *you* taking a chance. But you want to try to give yourself a chance which is not entirely a kind of "blissful ignorance"; you want to have a hope of success.

### PRICES

The marketing part of the start of your shopkeeping career has to concern itself very much with prices.

On no account take the view that if you can sell or supply at a cheaper rate than anyone likely to be in competition with you, it will mean you will get more business—or get his business.

We are in a peculiar period in this connection. Men do not buy suits entirely because they need them; many have gone without suits almost entirely because they have felt that only by so doing is it possible to cause prices to come down from twenty-five or thirty guineas to five guineas.

Men often buy suits—not counting the “shortage” time—simply because their wives pester them to do so. Many wives buy suits for their husbands!

Some men prefer to buy goods—including suits—which are high in price. The fact that they can buy the same goods at half the price, but do not, only means they are determined to pay the higher prices.

These are facts; and the hint here is to fix prices in such a way that they appeal to the class of customer you believe you can best deal with under your personal system of trading.

### LOCALITY

Much has to do with the locality of your activities.

Where I live there is a tailoring business which puts its prices up to an equality with the very best West End shops; and, while it is true to say I have never seen a customer enter the shop over a period of ten years, it is also true that the shop remains open for business and is in one of the best positions.

I only know one man who has done any business with this house; and he is very dissatisfied with the result. He can pay, easily, any price a tailor chooses to charge; he is interested only in getting something with which he and his wife and his daughter—with other people who take an interest in him—can be satisfied.

It is that word “satisfied” that is, to me, the clue to any lasting success in a tailoring or allied business which is of the “local” type and which has to rely for its success on satisfying those who come to it.

That should be the chief idea in your final decision as to prices; and, of course, the essential link-up with the amount of net profit it is necessary to make if the business is to be worth while.

### COSTING

At this point we are brought up sharply against “costing.”

We find out quickly that what we charge has a great deal to do with net profit. It has also a great deal to do with the necessity for making sure that in the end our prices have been ample for the purpose of paying for all the many expenses that

come between the goods—whether produced or bought for sale—and the price we get for them. There is a veritable science of costing, and our multiple friends know it very well indeed; it is one of the main secrets of their success.

For the small business man it is only necessary to call to his mind the fact that “overheads” have the curious habit of not always being in the same proportion on each order.

Take rent as an instance. Whether we have a hundred customers in our shop in a month, or two hundred, or five hundred, the rent is the same. This applies to other items of sales costs; and it is this side of costing which gives the big business its greatest net profit-producing chance.

The smaller firms have to decide whether they will make their marketing policy a matter of going all out to get big profits on few customers or get more customers, with a lower single-item profit.

This is why the “big” firms are willing, able, and determined to get the best positions for trading. They know that the proportion of costs per item are, in these much more highly rented premises, much lower than in the case of the less venturesome trader who hesitates and finally plumps for a back-street position—and, perhaps, rues it for ever afterwards.

#### DECORATION AND PLANNING

“Everyone to his taste” will be the usual rule in this; but we can take the trouble to notice what some of the successful firms have done.

You may not feel that “brass and glass” suits your special trade; nor may you feel that the rather gloomy dignity of some of the West End interiors and exteriors is right.

The safe note is suitability: suitability for the purpose of making it obvious to anyone who passes that the style of garments supplied is the style which will satisfy the people who buy them.

I suggest that you should consider dignity and attraction as the twin high spots of your efforts in getting the shop ready for the business you hope to do.

Do not let “what the other fellow thinks” persuade you too much. Make sure that when people do pass your shop they will *know* it is your shop, and be able to recall it when they are in a mind to buy what you have to offer. Try to devise some original distinctive mark or style of decoration, or other outstanding identification mark.

There is a good deal of opportunity for your fascia to become

a permanent sales influence, and some intense thought on the subject will not be time wasted. Particularly if you have been able to decide upon a really good trading name—a name which helps your business and at the same time is easy for the casual passer-by, and the many other people who read your advertisements, to remember.

#### LIGHTING

Lighting, of course, is a big thing and should be done in a big way. After eight or nine years of gloom in this direction, your lighting can be made to add 10 per cent. to the volume of trade you will do.

All people do not buy clothes on the same impulse that urges them to go in and buy a packet of cigarettes. Many make a few stages of suit buying, and one of these may well be the sight of that excellent piece of cloth or that well-shown suit model displayed in your window.

Some of them will come back ; as many as will make it well worth your while to take the trouble and invest the money in "overheads."

#### DISPLAY TICKETS

One of the most successful men in the tailoring trade—he died recently and left nearly a quarter of a million pounds—was a genius in the sense that he could concoct really magnetic "talk tickets" with which he made it a rule to add to the pulling power of his window displays.

It may not be true to say that his fortune was due entirely to this special gift. I can assert from actual experience that his tailoring was not more than ordinary ; but there was considerable sales influence in those "talk tickets." Anyone who is able to get into fifty words some essential note which convinces the reader that he will get what the note promises—or implies—will do well to develop this way of making the window display into a still stronger power for net profit producing.

It is useful to remember that, in the "old days," firms who supplied goods often supplied what they called "retailer aids."

There was—and will be again—an immense variety of these useful helps to more sales, and it is sound sense to see that any that are available are used to good purpose. Usually, these aids are to be had for the asking. they cost little or nothing, and they help a good deal.

#### ADVERTISING

You can lose much money if you happen to be a novice at this important part of your affairs.

The basis of successful advertising is that you, as the advertiser, must work out first of all the reasons why anyone who is a fair "prospect" for your goods should buy them.

The second stage is for you to take those reasons, and have them ready in your mind and on paper in some simple form of persuasive proof. To this must be added a firm guarantee that not only are the reasons sound but that you undertake to substantiate your promises or pay, in some form, for your failure.

Thus you will have ready for use the positive parts of your sales talk. They can be fitted to the particular form of advertising you decide to use.

Then there is the urgent need for you to make as complete a list as possible of reasons why a "prospect" might not become a customer. With this list you should couple a second set of arguments that will combat their fears or mistrust and assist in persuading the people who do not buy.

Obviously, you cannot persuade *all* your prospects to become customers; and you will not have a hundred per cent. success with those who, at the start, are outside the probables. But with the knowledge you have available in the convenient forms I have indicated, you will not be likely to go wrong when you plan your advertising; nor will you waste much money.

For a small local tailoring or outfitting firm there are three useful ways of advertising, in addition to the ideas already noted. There is the circular. There is the personal letter. There is the newspaper. Each of these has its special place, its special effect, and its special result.

#### NEWSPAPER ADVERTISING

You may get more results from a newspaper advertisement if you continue to use it regularly. But it is relatively costly, and at first it is necessary to be hard of heart when the young man from the local newspaper tries his "salesmanship" on you.

However, on no account fall foul of the local newspaper. The Editor is a man who meets a lot of people, and, as he feels well or ill disposed towards you, so he can do you much good or much harm. This is not to say you need allow yourself to be bullied or blackmailed into spending more money with him than you believe to be enough for your purpose.

Try a modest advertisement once a week for three months.

Try to get a good position; the top right-hand corner of the leader page is better than the bottom left-hand corner of most of the other pages. This is a case for you to use your judg-

ment; and you will soon discover, if you study the newspaper, which is the best place for your advertisement.

For this type of advertisement use your strongest selling sentence as a slogan. Make sure your name and address can easily be read, and add a clear note explaining where your shop is. Believe me when I tell you this is probably the most necessary part of the advertisement. Mention the nearest well-known building or other landmark, and call attention to the distinctive style of your exterior decorations. Do not waste too much space in having your trading name in very large letters; better give the prominence to the tailoring or clothing side.

If you feel, after three months, that your advertisement has been worth while (if you don't know, leave it out and see what happens, or alter the advertisement a little), have a fresh dominating slogan or selling sentence.

#### LETTERS AND CIRCULARS

You can get into almost any house or office by letter.

Your letters can be delivered at about any time you decide is the right one for the best results; and it is as well to know that the time at which a letter reaches your "prospect" makes a difference in how he responds to it.

You can be reasonably sure of results if your letter is planned on the lines I advise, in a later chapter of this work. One word of advice I will give now—do not send too many letters. Construct them carefully at a time which might not otherwise be busy. You can do them at home, if you feel so inclined. You can control and adjust your expenditure to the circumstances.

Yes, I prefer letters for the local tailor who is hoping to do a good trade in good-quality tailored goods, whether they be "made-to-measure" or any other kind.

Here is the essence of this idea and advice: if you want to get a high-class trade, you must use high-class methods to get it. A shoddy letter will be a bad investment; a good letter will be a good investment.

You may have a fancy for advertising by circulars.

If you have something "very special" and not expensive, you can sell it by using circulars; but do not make the mistake of having the very cheapest possible circulars, and do not imagine that the lowness of price will be the only possible attraction. Low prices, on a circular, will always attract some customers and buyers; the snag is that if you use circulars for your advertisement you will spoil your chance of building up a

class of trade where the public will pay good prices. Circulars build up a wrong impression for selling good-class stuff.

Nor does it help if you wobble about, as it were, sometimes using cheap circulars in the frantic hope of selling a lot of something you want to get rid of, and, at other times, putting out a really nice letter or booklet with the intention of selling "quality" goods. Find your level and stick to it!

Note that coloured circulars will get much better results than plain black-and-white. Lay out your circulars in much the same way as you do your newspaper advertisements (especially as to the indication of how to get to your shop), and not omitting the firmest possible guarantee you can arrange.

### POSTERS

Posters are very good advertising; but you should have a large number to do any good. It is necessary to use rather expensive posters to get the right effect—the impression of quality allied to reliability and reasonable prices.

### HOW MUCH TO SPEND

If you ask me how much to spend on advertising, I would say that, at first, very little. Try the ideas you feel are the best for *your* purpose, and give them a fair chance. Soon you will find that one or the other of the ways I have indicated will begin to prove that it is bringing worth-while results. Then go ahead on those lines; spend a little more. While the results are satisfactory in proportion to the amount you spend, you cannot do better than continue that particular line of advertising.

Do not worry too much about how other firms advertise. Advertising is very much an individual affair, and your advertising should be built up and developed for your special trade and for your special prospects.

### STAFF STIMULATION

Many tailors still refuse to take this matter seriously. They have a fixed idea that if they pay a salesman a very small wage and leave it at that, he should do his best to sell all he can. This is not sense.

The multiples pay very great attention to this side of their selling effort, and they are wise. They certainly find it a necessary, as well as a very profitable, practice to pay their sales staffs generous bonuses—which get more generous with more sales.



The sales staffs of even a small shop can and do help or hinder the sales which the general plan of marketing aims at obtaining; it is one of the most difficult things, as it is one of the most productive of results, to get the sales staff of a business really enthusiastic. That is one of the most certain causes of the steady increase in the net profits of a business.

### BUYING AN ESTABLISHED BUSINESS

Buying a business, while not quite the same as starting a business, has so great an attraction for some people that I must mention it.

At the outset it would seem that it is simpler to buy a business than to start one. But this wants careful thought.

The difficulty about making a success of buying a business is that it is not easy to know enough about it unless some time has been spent *inside* it. This, neither seller nor buyer is usually willing to arrange; they are both too eager to get the transaction completed.

Accountants will tell you that the value of the goodwill of a business is a matter of two, three, or four years' net profits—according to the type of trade done. Whether the customers are just stray people who buy once and never again, or whether the books show that customers have been buying over and over again for some years.

This is all very well, but in a clothing business, and in most other businesses where the customers have to come into personal contact with the owner of the shop, goodwill is very difficult to value.

Rather than buy an established business, I would start afresh and build up my own. I would do it with enthusiasm, and by the quality of my advertising and marketing.

It may be that it is worth while to buy a business if it carries with it a favourable lease—that is a lease with a long period to go at a rent which is much below the actual value of the premises to you.

The matter of stock is relatively simple, and my advice is that if any reader prefers to buy a business, he should do so only through and by the aid of one of the two or three first-class reliable business transfer agencies; firms who are known in the trade, and who can be relied on to see that a fair deal is the result.

But do not come to any definite terms with anyone until you have had really expert and reliable advice; and do not sign any documents until you are prepared to take your chance. I once

met a man who was in great distress because he had put five hundred pounds into a very "dud" business. I asked him why he had done so and he assured me that the person who got his five hundred pounds referred him to one of *his* friends who, of course, easily said that the business was an excellent one! So, beware of this kind of thing!

Much more could be written about starting a business in one of the many branches of the clothing trade; the space at my disposal here will not allow me to go farther.

I think, however, that I have dealt with most of the vital aspects of the subject. The advice I have given and the hints I have made are the result of a long association with the trade. They will, I believe, be of great help to the intending business builder.

Sound finance, clear-cut policy, integrity, and enthusiasm will do the rest.

## CHAPTER XVI

# THE MODERN MAN'S SHOP

By KAY HILSUM  
(*London Display Expert*)

**I**T is conceded generally that shop-fronts and interiors should be designed to suit the type of business sponsored by the property owner or tenant. A shop exterior that is admirable for a radio store will not suit a tailoring establishment, for the display and service needs of each trade differ so greatly.

The words "display" and "service" cover the main aspects of the problem, which is: What type of design best suits the merchant tailor?

The shop-front must be planned to show materials effectively; and the interior must contain provision for serving, measuring, trying-on, and packing. The design of the hosier-outfitter's store must be planned to provide space for interior display.

A good shop-fitter makes use of every inch of space. An ideal shop looks attractive, is comfortable to shop in, convenient to work in, permits ease of maintenance, and is built with durable materials.

### MODERN MATERIALS

Once shops were constructed mainly of timber and glazed with small glass panes, but plate glass gave the designer new inspiration; he planned shop-fronts that were artistic and effective. He used new materials freely: bronze, aluminium, and stainless steel replaced timber framework. Rolled-steel joists and steel columns obviated the need for intervening brick walls. The shop-fitter could dictate his conception upon the building and he was not, as before, hampered by the original structure.

New synthetic materials helped the designer to introduce fresh touches to exteriors and interiors. Veneered plywoods reproduced exactly the effects of costly timbers, and superb in-

terior treatments were made possible at a moderate cost. Wood-glass fascias became outmoded because of new tricks of presentation in marble, granite, concrete, and anodised metal surfaces.

Most shop-fitter's "rods" (or specifications) specify the use of "Best Polished  $\frac{1}{4}$  Plate British Glass." Specifications should list not only quantities and dimensions, but qualities of materials to be used. Studying specifications recently, I noted that "black toughened glass" is still the favourite material for "stall-risers" (the name given to the base of the shop-front). The upper stall-risers are often fashioned from Roman stone marble.

Shops became "things of art," but the best planners moved ever nearer to the ideal of functional beauty . . . "Good to look at; admirable for service" became the designer's creed.

The bulk of this article will deal with shops for the merchant-tailor. Certain suggested dimensions require slight modifications before they are suitable for the hosier-outfitter store.

#### TYPES OF FRONTS

First consider the exterior; roughly four types of fronts are constructed for merchant-tailors: the one-window front, the double-window front, the arcade, and the island front.

Personally, I always consider that arcade and island fronts "show off" the shop-fitter's skill rather than the tailor's merchandise—both types are dark and gloomy in daytime and are affected by reflected shadows and masses from opposite buildings.

The argument in favour of arcades is that the long lobby encourages people to walk along the passage-way, studying the displayed goods. Arcades in the 1930's enjoyed great popularity, but eventually were overdone. Lobbies became far too long and valuable shop-space was sacrificed to inefficient display areas.

Arcade and island fronts present more problems to the display man. Particularly so when the shop-fitter, for some stupid reason, continually "breaks" the lobby-line by interposing retreating and projecting window portions. I venture to suggest that arcade and island fronts are more suitable to gown shops than to tailoring or outfitting establishments.

The best fronts for tailors are one-, two-, or three-window fronts. The size of the building frontage available naturally affects the treatment, though, as I pointed out in an earlier paragraph, rolled-steel joists and columns allow the designer tremendous latitude in his planning.

If the building has only a narrow frontage, a one-window front with side door and lobby would probably be the most suitable treatment. It is better to have one window of moderate width and depth rather than attempt a compromise two-window front in which both windows are too small and will hamper the display-man's efforts to present open or semi-open displays.

Provided the building frontage exceeds  $13\frac{1}{2}'$ , a two-window treatment is possible, with a centre lobby and entrance. Modern practice advises the provision of stainless-steel kicking-plates upon both sides of the door.

#### DIMENSIONS FOR A ONE-WINDOW FRONT

Suitable dimensions for a one-window enclosure would be  $5\frac{1}{2}'$ – $8'$  wide;  $5'$ – $6\frac{1}{2}'$  deep. The window floor should be  $12''$ – $14''$  above pavement level. If the building is high, a false ceiling will be needed in the window or a canopy top should be fitted. The height of the plate glass between false ceiling and window floor should be between  $5'$  and  $7'$ . Above the false ceiling an expanse of silvered and lead-foiled decorative glass should be fitted. At the back of the window enclosure, above the false ceiling, a glazed fanlight should be provided to pass daylight into the shop. These fanlights should open for cleaning purposes and for access to the window lighting.

#### THE "PERSONAL" ASPECT

Note that the suggested measurements are for a fairly small window; the type of front with a "personal," intimate aspect—unlike the large and elaborate establishments favoured by multiple tailoring organisations.

#### FRAMELESS GLASS FRONTS

The "return" or side-glass has become an established trend for tailors' shops, because the extra glass allows more light to enter the window enclosure. Front plate-glass and "return" should be mitred and clipped together; no corner glazing post is necessary.

Observe that the modern window enclosure should be shallow in depth. Deep window enclosures look dark in daylight because the entering daylight has to travel too far before it is contained and reflected back by the window background.

The modern trend is to utilise natural light as much as possible. Many shop-fitters, if structural conditions permit, make use of glass bricks or three-ply glass to install interior daylighters so that a shop has a goodly measure of natural light.

No mention is made here of non-reflecting glass for tailors' shop-fronts. The innovation was still experimental in 1939. Few tailors had installed it, but it was then considered that this type of glazing wasted a great deal of space; a disadvantage that outweighed its merit.

#### MATCHED WINDOW-DIVIDERS AND FITTINGS

It is a good idea, if the window is fairly wide, to have one or two window-dividers constructed, veneered to match the window background. The dividers should not be fixtures, so that they can be used or omitted according to the individual needs of each display. Dividers permit sectionalisation and are particularly useful to hosier-outfitters.

It is sometimes practical to get the shop-fitter to supply display fittings toned to match the window enclosure. Such fittings enhance the appearance of a shop-front.

Backgrounds can be made from many materials: laminated veneered boards, colour-sprayed Essex board, and anodised metal can be employed. The one essential is that *backgrounds be light in colour*.

The days of dark, gloomy mahogany are finished. Moderns aim at cheerful effects—rough-cast and stucco treatments are very popular.

Whilst writing about backgrounds I ought to remind readers that ease of accessibility to the window enclosure is most important. More than one entrance is necessary and the door of each should be as lofty as possible.

#### WINDOW FLOOR MATERIALS AND LOBBY SURFACES

Window floors can be constructed of parquet blocks, laminated boards, colourful rubber, or one of the many types of composition materials now available. Here again the surface should be light in colour. If timber, the surface should be French polished or waxed in the lightest natural shade.

Lobby surfaces most used are terrazzo, marble chips laid upon a concrete foundation, Roman mosaic and quartzite. All are easily cleaned and are most durable.

#### PROTECTION AGAINST BURGLARY

Steel collapsible gates, mounted on tubular-steel standards, are usually fitted across lobbies. Often they are constructed to fit across the entire front as a protection against burglary, though some people prefer rolling steel shutters.

Other protective devices include "wired alarms" and "photo-cells" operating special telephone circuits connected to nearby police stations. All systems have their adherents. The best rule is: "Consult your insurance company on the method of protection."

Collapsible gates and rolling shutters possess one disadvantage; night passers-by cannot see your display.

#### SUN-BLINDS

Even in the English climate, protection against sunlight is advisable in order to prevent deterioration of displayed goods. The best type of sun-blind operates on "disappearing blind-arms." Many types of sun-blind are available, but see that your specification stipulates the provision of a watertight blind-box. There are a few instances of faulty blind-boxes causing bother.

Some tailors still use, as additional protection against sun, interior window-blinds—but these are seldom necessary where efficient outside blinds are provided.

#### WINDOW LIGHTING

Window lighting can be based on reflector lighting, fluorescent lighting, or on a combination of both. If reflector lighting is used, let it be fitted above the false ceiling, so that the goods are illuminated from a hidden source. A common fault is to have adjacent window lights controlled by the same switch. Each switch should control spaced-out lamps, so that when only two or three window lights are needed, one switch will operate them.

Lighting experts are still developing fluorescent lighting. A form of "black lighting" has been adopted in America, which uses short wave-lengths, invisible to the human eye. Certain chemicals change the wave-lengths into coloured lighting of intense brilliance.

A theatre lighting system called "dellicolour" permits an amazing range of coloured effects, but I must mention that coloured lighting must be used with great discrimination because it alters the colour of goods displayed beneath it.

#### FASCIAS

Space can be profitably devoted to fascias. Stone, black marble, granite, vitrolite, concrete, and metal have been pressed into fascia service. Letters can be made of stainless steel, plastic stone, wrought metal, and timber in a wide range of type faces. The most popular sign employs script or black letters outlined

in neon lighting. Neon has been developed since its "teething" days, and splendid neon-tube signs can be designed to feature devices and motifs like illuminated shears or fashion figures.

The trend with fascias is towards mass and boldness. Coloured concrete is cast into attractive curving fascias. The artist no longer visualises a fascia as a lettered sign on an oblong surface.

The new materials can be cast, moulded, or manipulated in many fashions: fascias now tell not only a story—they create prestige.

### *Additional Fascias*

Some tailors are reviving the old practice of a fascia upon the interior, interior riser, or upon the window floor. They maintain that more people look down than look up; a point of view worthy of consideration.

### STEAMING-UP OF WINDOWS

A shop-fitting problem is the steaming-up of windows during intense cold. Many methods, ranging from absorbent chemicals, riser-ventilators, tubular heating devices to electric fans, have been tried to solve the problem, but the 100 per cent. answer remains unfound!

### SHOP INTERIORS

I ought to devote a special chapter to the needs of outfitter-hosiery, but can only spare space to mention that hosiery departments best function when they possess quick-service equipment. Oak or metal-framed counters, glazed on three faces and fitted with visible service trays; wall fixtures that display the stored goods and are fitted with service tray, drawers, and small cubicles, and, most important, planned space for interior display, are all essential to a hosiery shop.

Fortunately many of my suggestions for the interiors of tailors' shops will apply to the needs of outfitter-hosiery

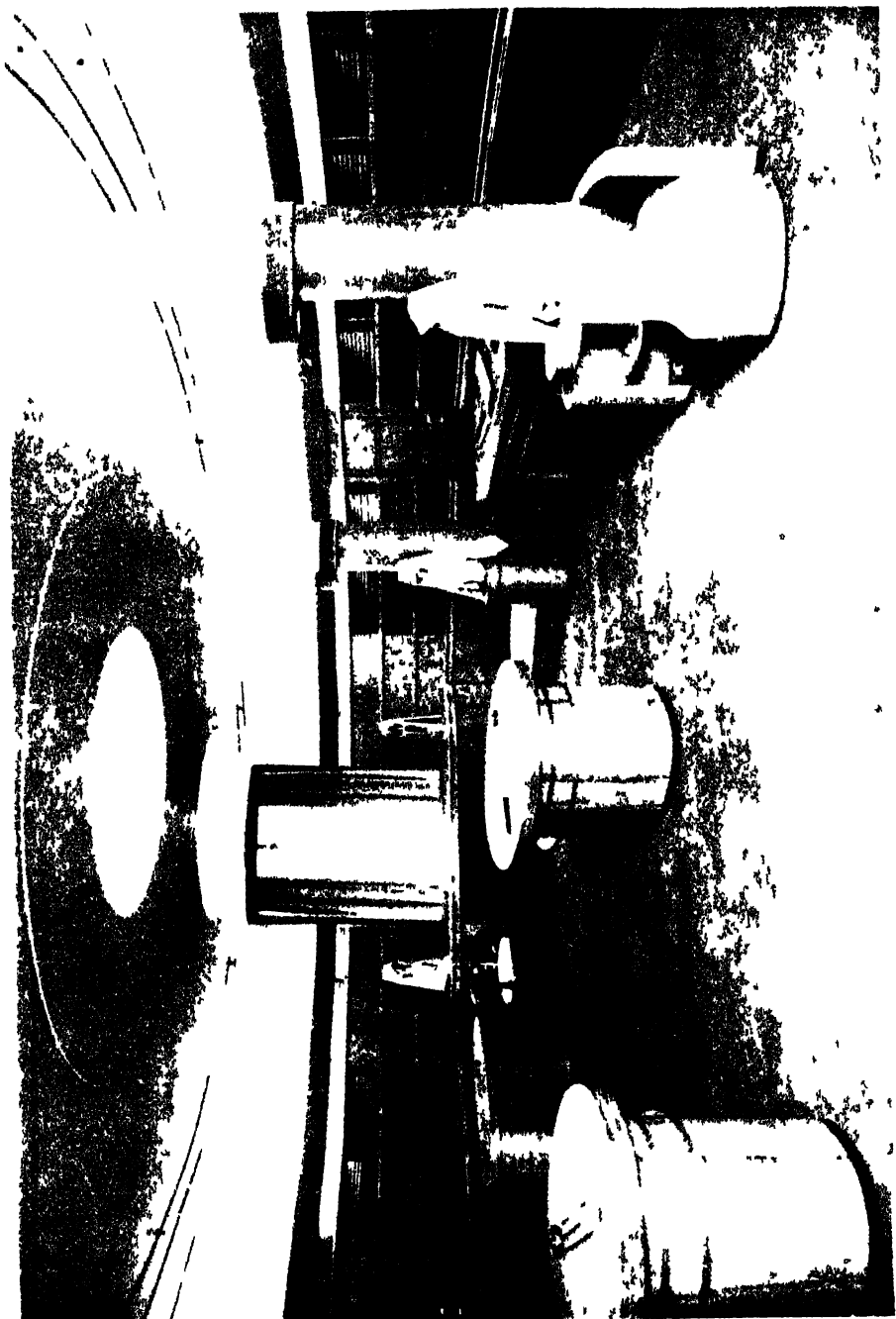
### *Built-in Store Furniture*

Built-in glazed wardrobes are best for keeping "balances" or ready-to-wear garments. They should be fitted with stainless-steel rails, be absolutely dustproof and have glazed doors that can be cleaned easily.

Many stores use portable stainless-steel mantle rails, but I prefer the "built-in" fixtures. American designers have created counter and showcase "built-in" store furniture that is definitely superior to the mantle-rail equipment.



THE NATIONAL ARCHIVES AT COLLEGE PARK, MARYLAND





### *Shelving*

Though stainless-steel cloth-racks are in production, I still advise timber or metal wall shelving. Shelves ought to be about 32" wide, about 10" deep, and each compartment ought to be 10" high. Shallow compartments hold about 6 boarded suit lengths. It is easy to get a length from the shelf and the shades can be blended together much better than is possible with lofty compartments. Materials are more swiftly handled and easier to control, so that the fixtures can be kept neat and tidy.

It is sensible to face shelves with glass doors, each approximately 15½" wide. Mount the doors on hinges so that both sides of the glass can be cleaned. Cloth, shelves, and doors can then be kept in an immaculate condition.

Another sensible practice is to fix, beneath the shelf fixture, a projecting wall-counter equipped with sliding doors and containing drawers or compartments for trimming and accessory storage.

### *The Individual Serving Table*

Prior to 1930 there was a swing away from the tailor's traditional long counter towards the use of small serving tables. The new trend suited the "several-salesmen" shop, because each salesman was able to deal individually with his client. The small-serving-table method works well in conjunction with wall shelves fitted with a projecting wall-counter, but the tables should allow space for the server to place unwanted cloths between the table legs. Only a small point this, but when you serve a customer everything must be planned to assist the seller.

### *The Cash Desk*

Even before coupons a cash desk was a necessary fixture in a tailor's shop. The desk should contain till, chair, record books, receipt books, and everything necessary to the recording of a transaction. A telephone instrument on a projecting exterior flap is useful whenever a client desires to make a telephone call. It should be a definite ruling that no unauthorised person be allowed to enter the cash desk.

### *Wall Mirrors*

During the war years, Scotland Yard reported an increase in shop-lifting from tailors' shops. Shop-lifting waves recur in

cycles. It is a good plan to install "observation" wall mirrors; so that yourself or your salesman can turn his back towards the wall-shelving, yet still observe the customer.

### *Fitting Cubicles*

Every tailor's shop should contain at least two fitting cubicles; one for ladies; one for gentlemen. Every cubicle should be as spacious as possible, well lit, well ventilated, and equipped with three long hinged mirrors that permit the client to view the garment from all angles. A small table and ashtray ought to be in each cubicle, and the door ought to bear a device indicating whether the cubicle is in use. Even if the shop floor is covered with linoleum or rubber, the cubicle must be carpeted.

### *The Importance of Atmosphere*

It is a fact that a carpeted shop or fitting-room creates an impression of comfortable prosperity. This is as good a place as any to emphasise that the impression made upon the client by the shop is of immeasurable importance.

### *Heating and Lighting*

Heating and lighting for shops have received much attention in recent years. Electricity is the favourite illuminant—systems popular are pendent lamps and fluorescent lamps. Many types of fittings are available but fluorescent lighting particularly lends itself to interesting wall, column, panel, ceiling, and cornice treatment. The three main considerations when choosing lighting fittings are illuminating efficiency, beauty of design, and ease of cleaning and replacement.

Many shops use both pendent and fluorescent lighting because, if the fittings are carefully chosen, they blend well.

Some shops install neat gas lamps on the walls, as a standby form of lighting, though this is an almost unnecessary precaution.

Shops are best heated by small individual electric or gas radiators. Both types can be incorporated into panel devices and so fit in with most interior plans. Spare power points should be provided so that extra portable radiators can be brought into use in exceptionally cold weather. Good heating is essential in tailors' shops, both for staff efficiency and for the comfort of customers. Even the best salesman will find it "hard going" serving a half-frozen "prospect"!

### *Tubular Steel Chairs*

Interior planning should aim at providing ample serving and working space, plus comfort for customers. The modern tubular-steel chairs are graceful and blend with modern interior treatments.

### *The Sectionalised Shop*

Some tailors sectionalise their shops into show, serving, packing, and working compartments. Other merchant-tailors still favour the sound idea of cutting on the long serving table in the front shop, believing, rightly in many localities, that clients are favourably impressed by "cutting on the premises." The old drawback to using the serving counter as a cutting table is now negated by the introduction of the very popular small-table serving method.

### *Packing Problems Solved*

Some tailors and hosiers still prefer to do all their packing on the front service counter. Others follow the new trend by providing packing-flaps at convenient points. Still others divorce packing from the purely selling functions by installing separate packing cubicles.

Flaps and cubicles aid efficiency in the shop blessed with a brisk trade, but they are more useful in a hosiery shop than in a merchant-tailor's store. It is a modern trend, so I record it, even though I think that it can be carried to unnecessary extremes.

Perhaps I ought to mention that near the packing-flap counter or cubicle it is necessary to store boxes, bags, paper, gummed tape, and string.

### DISPLAY AND GENERAL APPEARANCE

Here I stress again the need to provide recesses, platforms, or alcoves for interior display in the case of outfitter-hosiers. Interior displays attract attention and lead to extra sales. This type of display has one advantage over window shows—the viewer can "feel" as well as see the interesting merchandise.

Avoid the overdone in interior designing. The man's shop is spoilt if too many effects are attempted. Remember that ease of maintenance is a prime consideration when selecting materials and plans for interior decoration. Wall counters, built-in units, cheval mirrors, and display alcoves must be easy to keep spotless.

A bright front and a clean and tidy interior favourably impress the public. If you have chosen a good shop-fitter, let him advise you on the best treatment of the project in hand. He will provide fittings which aid ease of service and which will enable you to satisfy your clients with service in the modern man's shop.

## CHAPTER XVII

# SALESMANSHIP FOR BESPOKE TAILORS

By H. J. CHAPPELL

*(Director of Herbert Chappell, Ltd., Gresham Street, London, E.C.)*

### CHANGED CONDITIONS

SINCE I wrote in the first edition of this work conditions in our trade have altered vastly. At the present time of writing (1948) materials are difficult to obtain and clothing is strictly rationed. At first sight it would seem that the need for salesmanship has disappeared. When all are clamouring for goods, why trouble to learn how to sell them?

There are several good reasons why. In the first place, the material shortage will not last for ever. Sooner or later supply will overtake demand, and when this happens the bespoke tailor will be struck by such a blast of competition from the multiples and ready-to-wear manufacturers that he will need all his skill and courage to weather the storm. Let us, therefore, study carefully every branch of our art, of which salesmanship is not the least important.

### CAREFUL SELECTION

While materials are scarce the greatest care is required in selecting the right cloth for the customer. A suit has, probably, to last for some years and cannot be lightly discarded because the pattern or texture is not satisfactory. It may often happen that no cloth of suitable quality is available. In this event all the salesman's tact is needed to avoid losing the customer. The ability to say "no" in such a manner that our client will return later is worth some trouble to acquire.

Later, I shall stress the need to "match" the length of cloth available with the size of the customer. In the spacious days of plentiful cloth this was important enough; now it is vital. To use a 3½-yard length for a small man's suit, or to allow a customer to order an overcoat from a suit length, is criminal waste; for such lengths cannot easily be repeated nowadays.

It is hoped, however, that the difficulties of the immediate present will disappear at an early date—earlier than some people seem to think possible. Whatever may happen, the principles of salesmanship remain and the salesman's objective must always be to please the customer.

### TRAINING THE SALESMAN

There is no royal road to success as a salesman. Proficiency can only be attained by hard work and by carefully watching an experienced man whenever opportunity arises. The first necessity is a good working knowledge of the cloths to be sold. The tyro should learn to distinguish by sight and touch the various types of cloth and to know the uses for which each is suitable.

An appreciation of the quality of the different grades will come later, together with some acquaintance with dyes. A salesman should learn all he can about the various processes in the manufacture of cloth, and should lose no opportunity of talking to woollen merchants and travellers, whom he will find always ready to give valuable information and advice.

In addition to acquiring a good working knowledge of cloth, the budding salesman should study the prevailing fashions of dress in order that he may be able to advise his customer as to the correct clothes for any particular occasion. For this purpose a careful study of photographs of well-dressed men in the weekly society papers will well repay the time expended on it, and will show the salesman what is being worn by the leaders of fashion.

Thus equipped with knowledge the salesman will be enabled to meet his customer with that degree of assurance which inspires confidence. Confidence of the buyer in the salesman is the essential foundation of successful business, and the customer should be made to feel that he can rely on the sound advice of his tailor as to the cloth, style, and colour which will best become him.

### OBSERVATION

At the commencement of a sale, the first task of the salesman lies in careful observation, in the process which is sometimes known as "sizing up." He must become a veritable Sherlock Holmes in his endeavour to notice every detail in the customer's appearance and manner which will enable him to deduce his tastes, habits, and financial standing. Much can be learned from the first glance: his age, his size, his probable occupation,



his general tidiness or otherwise. This information must be supplemented by tactful questions and conversation; and every effort should be made to get the customer to talk about himself. Having learned all he can about his customer, the salesman is now in a position to decide what will be the most suitable materials to show him.

### SELECTION OF MATERIALS

Before considering the best uses of different types of material it would be as well to utter a word of warning with regard to lengths. Every piece of cloth in a tailor's shop should be marked with the number of yards it contains, and this point must be borne in mind before the piece is shown to the customer. It is very annoying, after having spent some time in the selection of a cloth, to be told that there is insufficient for a suit. Similarly it is very uneconomical to sell a suit to a small man from a length of, say  $3\frac{1}{4}$  yards. Unsuitable lengths, therefore, should be passed over and left in the fixture until a more convenient occasion.

Having decided, in view of the size of the customer, what sort of length he can safely sell, the salesman may now decide on the type of cloth to be recommended. Sometimes the customer has definite ideas of his own on the subject, and then the salesman's task is fairly easy; and many men are so hidebound in their ideas that suit follows suit of identically the same material. Usually, however, the customer is open to suggestion, and here the salesman's skill comes in. There are certain broad and general rules which may be borne in mind. Stripes in a cloth give a man an appearance of height, while checks and all horizontal lines increase his apparent width. Dark cloths, as a general rule, make a man look small; and again the converse applies. It is typical of human nature that the tall man invariably wants to look shorter and the fat man thinner, while the diminutive individual is generally anxious to be mistaken for Goliath.

With regard to the different cloths, worsteds are generally most suited to the office worker and the professional man, being neat in appearance and retaining their shape in the trousers in spite of constant sitting. It should be remembered, however, that whipcords and the less covered worsteds have a tendency to wear shiny.

Tweeds are best worn by the outdoor man and the traveller, builder, and engineer—folk whose work takes them into dirty and dusty places. Tweeds show marks and stains less than

other materials, and are very durable, though prone to bag at the knees if used much for "sitting" work.

The softer materials, such as saxonies and flannels, are best kept for holiday wear—except for those fortunate individuals who have many changes of raiment and a valet. Such men will often appreciate the beautiful colour and softness of texture to be found in a good saxony; and they are unlikely to subject it to unfair wear and tear.

#### WEIGHT OF CLOTH

Careful attention should be paid to securing the right weight of cloth for a customer's needs. This point will affect his comfort considerably. There is on record an authentic instance of a man who weighs every suit he receives from his tailor; and if it fails to answer this test the suit becomes a "kill"! This is, of course, an extreme case, but it is a good plan to mark each length of cloth with its weight in ounces per yard, and to accustom oneself to the "feel" of the various weights. This enables the salesman to produce a cloth suitable for every season and climate. Generally speaking, heavier weights of cloth are worn more frequently in the country than they are in London. Age, as a rule, requires a thicker cloth than youth; though some stout and elderly men can bear nothing heavier than the thinnest worsted. As a rule, 15-20 ounces are most useful for this country; 10-14 ounces for warm countries such as Egypt or Italy; while worsteds as light as 8 or 9 ounces may be obtained for tropical wear. It used to be necessary to provide suits of very heavy weight for winter wear in Canada and the Northern States of the U.S.A.; but in these days central heating is used almost universally in America. Thinner suits are worn, aided by a heavy overcoat for out of doors.

#### SELLING TALK

The demeanour of a salesman towards his customer will materially effect the success of the sale. A cheerful courtesy is absolutely essential, but there is no necessity for the cringing servility which, though apparently common in the past, is now happily more frequent in fiction than in fact. The salesman should adapt his conversation to the needs of his customer, for though some men have plenty of leisure and enjoy a fairly lengthy exchange of small talk, others may be pressed for time and will wish to confine their remarks strictly to the business in hand. A good salesman will explain the merits of his goods but if he is wise he will refrain from obviously "impossible"

superlatives. "Truth in Advertising" is a slogan which applies equally to the spoken as to the written word, and a sober explanation of the value of the cloth (particularly if backed with a few technical details) will carry much more weight than any vapourings of the "worth-double-the-money" order.

### THE WIFE PROBLEM

Tailors are frequently perplexed at the failure of an apparently perfect suit. The customer can find no real fault with it—he "doesn't like the cut" or "can't feel comfortable." The answer, of course, is *cherchez la femme*. More and more of late years wives have been taking a great interest in their husbands' clothes—even to the extent of accompanying them to the tailor and dictating what they shall wear! Curiously enough, this seems to be most frequent in military circles. Let the tailor and his salesman beware of this. The lady may be a useful ally to him, but she will prove a deadly foe. Should he annoy her, his customer is as good as lost.

Where husband and wife are agreed the going is fairly easy, and an occasional appeal to the lady's judgment will ensure her friendship and high opinion. But when a clash of wills appears the salesman must, like Agag, walk delicately. The "difference" will often arise from an attempt on the part of the wife to dig her husband from a rut along which he has progressed placidly for years, and to force him into something smarter or "younger." Our salesman must use all his tact to avoid falling between the two stools. Whilst he may support the lady up to a point, particularly with regard to colour, he should not allow himself to be forced into taking an order for tight or waisted garments for a man who is used to a very easy fit and who habitually stuffs his pockets full of luggage of every description.

### PLEASE THE CUSTOMER

The salesman must never forget that, above every other consideration, he serves his firm best when he pleases the customer. While there is a great satisfaction in selling a short length to a small man, or in getting rid of a length which has been in stock for some time, yet these advantages must never be allowed to override the ultimate object—the satisfaction of the customer. Only in this way can be built up that intangible asset known as "goodwill," which is the mainstay of every successful business.

## CHAPTER XVIII

# WORTH-WHILE WINDOWS

By KAY HILSUM

*(London Display Expert)*

CHESTERTON suggested once that the best way to start an article is with a word that summarises its subject. My first word then ought to be "display"; instead let my opening sentence be: "The purpose of display is to sell the goods."

Too much nonsense is written about display; "arty" stuff that never gets at grips with reality. The common-sense approach is to find out what display ought to do and the best means of achieving objectives.

### THE PURPOSES OF DISPLAY

Display has eight main jobs—to sell goods; to make people look; to make people like what you show; to arouse possessive desire and purchasing action; to feature style trends; to create prestige; to define policy; to advertise.

Think about the last job—to advertise or "make known" You cannot stand in the doorway saying, "I am a good tailor. I sell good clothes tailored from fine materials. My sports-wear is excellent!" These claims must be made known by your display.

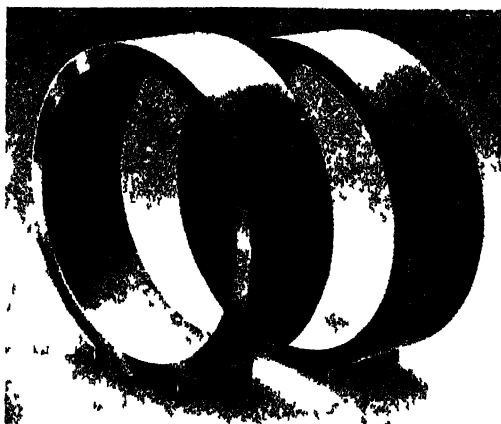
This chapter summarises the experience garnered from twenty years of display work for London tailors. It will be useless to you unless *you* think about it. I must tell you many things, clearly and simply. You must bring concentration to your reading, must "dot the i's and cross the t's."

Much of what I write will be most helpful to bespoke tailors, but many of the facts will assist the outfitter-hosier. Technique differs for many trades, but the basic facts apply to all.

### THE TREND TOWARDS SIMPLICITY

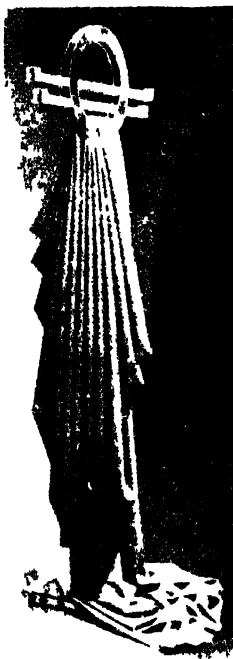
The trend in recent years has been towards simplicity. Plain drapes are mostly used because they show the pattern of the

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EFFECTIVE RINGS

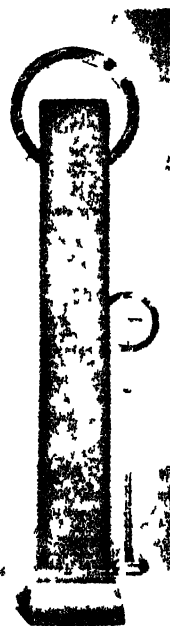
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EFFECTIVE  
DRAPE SCENE

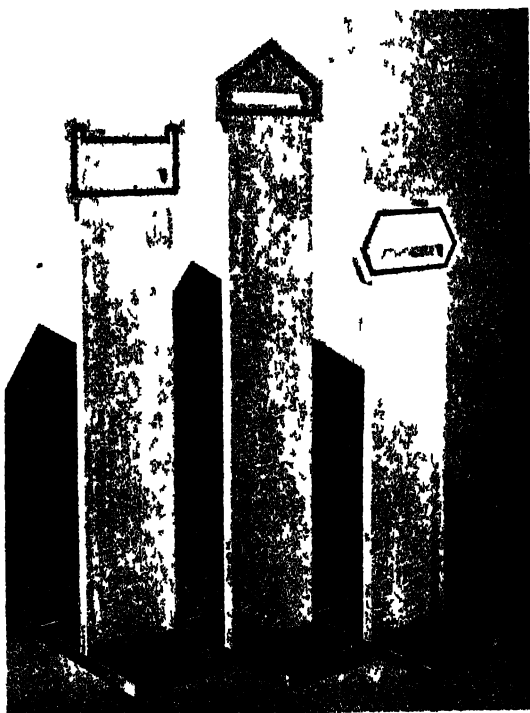
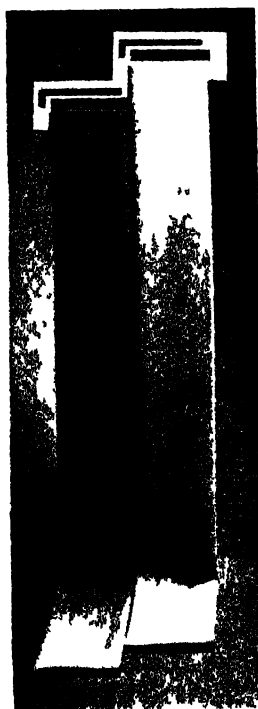
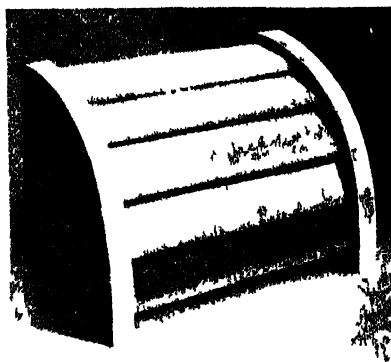
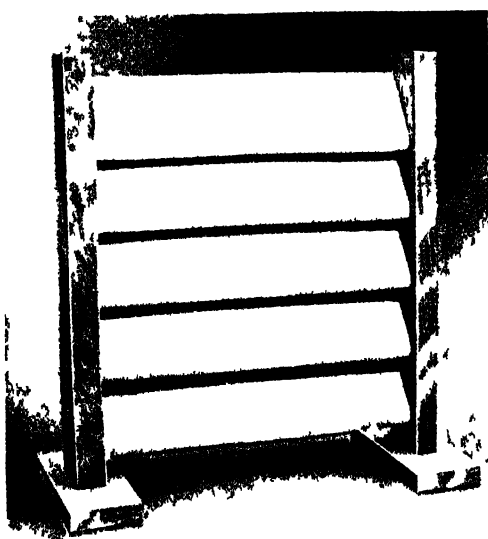


GLASS  
CLOTH UNIT.



RING  
SIX D. UNITS.

C. L. L. W.



1 1 1 11

## TYPES OF MODERN CLOTH DISPLAY UNIT

cloth, but they require as much care in execution as do the more elaborate draping effects. Devotees of the severe style claim that it is the final word in draping technique; but I believe that display moves in cycles; that the ultra-modern becomes old-fashioned and then old tricks earn a new lease of life.

Many people prefer simplicity, but thousands of others possess a natural fondness for the ornate and are attracted by the more intricate drapes. Shows based on simple folds do tend to become monotonous. That is why nine out of ten of my own displays feature at least one fancy effect. So I advise you to acquire a good practical knowledge of the classical fancy drapes. I do not lay down the law and write "Plainness is the new God!" I suggest that your draping technique includes folds, peaks, pleats, and board drapes, because it is better to know too much than too little.

Most of the current drapes are based on fold or pleat effects. These can be made on the end of a counter or on a small table. The counter edges should be parallel without raised ornamentation which would distort the folds and pleats.

Because fold effects are more popular, I will outline the fold technique first.

#### HOW TO MAKE BASIC FOLDS AND PLEATS

Face the counter-end. Do not open out the cloth but lay it across the counter-end with the selvedge nearest to your body. Turn in the crease-edge towards the cloth centre, then turn in the selvedge so that it lies parallel with the crease.

You will find that the result is a broad fold about 16" wide, with two outer edges and the crease and selvedge in the centre parallel with each other.

All you do now is to lift one outer edge and lay it exactly upon the other, resulting in a fold about 8" wide. This is the basic straight fold, the foundation step of a varied range of fold drapes. To complete the straight fold drape you merely slip a ruler beneath the fold, raise it, lift it clear of the counter, then place it over a cross-bar unit. Let the fold fall into a perpendicular line and smooth out the surplus at front and rear of stand. Pin the fold slightly to the base of stand (front and rear) and manipulate the surplus into neat steps. This step finish requires a little practice, but the precision effect more than repays the display man for the toil involved.

Once you have mastered the straight fold, you will find that pleasing variations of treatment suggest themselves.

When making basic pleats, open out the cloth and lay it right side downwards over the counter. Turn under the selvedge nearest to you, about 4". Using fingers and thumb, raise a pleat of cloth and lay it upon and parallel with the first pleat formed by the turned-under selvedge. Repeat the pleating process four times, then bend the last selvedge under the six formed pleats. Both selvedges will now be concealed. Slip a ruler beneath the cloth, lift clear of the counter, and allow the cloth to fall naturally into long pleats. Place over a draping stand, smoothing out floor-surplus. You can ruffle the surplus each side of the stand or manipulate it into fanned pleats. The finish is a matter of taste, but it is essential to hide all selvedges or raw edges.

Basic pleats sometimes fail to show the pattern of the material; but many variations are possible which are artistic and which show more pattern surface.

One easy variation is best described as "cupping." Grip the outside pleat about 18" from the top of the draping stand, raise the pleat and pin it to the hidden selvedge about an inch beneath the top of the drape. The cloth will form into "cups" which, if rounded out with a pencil, will curve most attractively. If you repeat this "cupping process" on the other side of the material, you create the "tree-pleat" drape now regarded as a standard drape.

We are not going to argue the merits or demerits of plain or fancy draping. What we must recognise is that tastes differ, and that displays must be designed accordingly.

#### BALANCE AND LAYOUT

Good displays depend not only on draping skill but on the quality of the layout. This means "arrangement." Layout can be formal—that is, based on colours or masses that are arranged symmetrically at equal and exact distances—or it can be free—balanced on the lever and fulcrum principle. A heavy mass, pivoted near the fulcrum, may be balanced by a much lighter mass, provided that it is far enough away from the pivot point. "Free balance" is used in both hosiery and tailoring displays. It is often more interesting than "formal balance" but sometimes lacks the attraction possessed by the use of repetition in symmetrical window dressing.

Layout fashions change. Experts sometimes plump solidly for free balance; sometimes they just as strongly favour formal and repetitive layout. My advice is to practise both styles, because variety in layout is essential.





FIG. 1. FOLDING ON CLOTH FRAME. (Woolen Cloth.)  
 FOLDING CLOTH ON CLOTH FRAME.

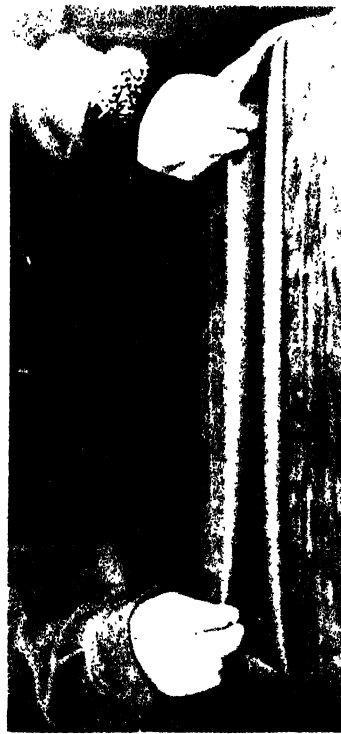


FIG. 2. FOLDING ON CLOTH FRAME. (Woolen Cloth.)  
 FOLDING CLOTH ON CLOTH FRAME.

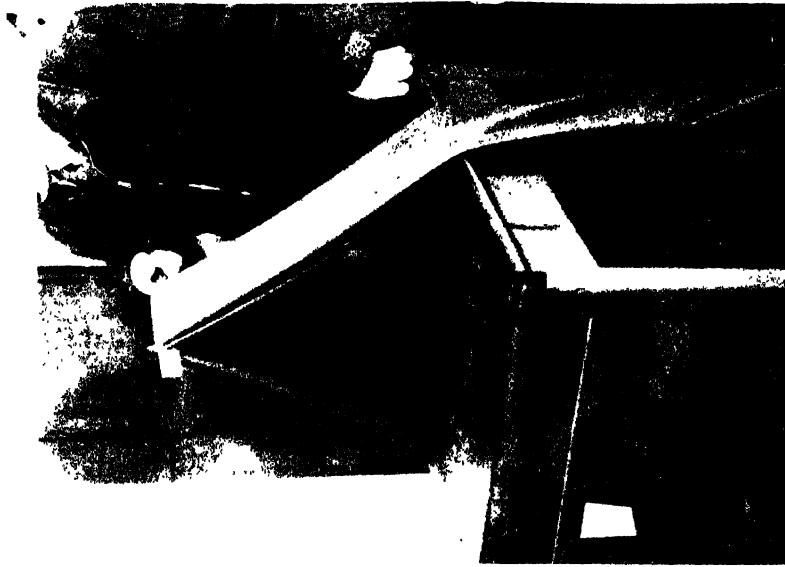
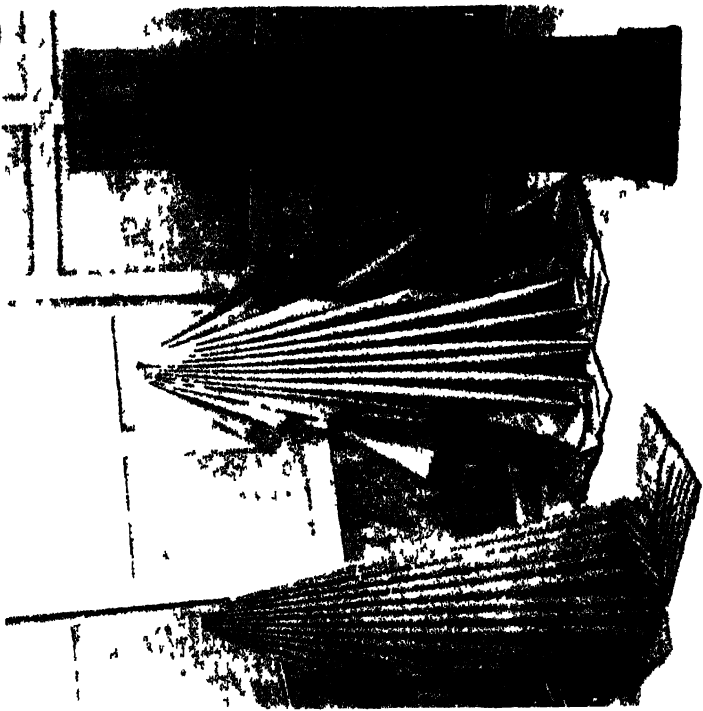


FIG. 3. STRAIGHTENING CLOTH TO RAISE TO  
 (Knot Table)

## THE DRAPING OF WOOLLEN

THE VINYL ROOM



### A USEFUL TIP

It is a good idea to get the knack of commencing your displays from different starting-points. Change of approach means change of thought which, in turn, leads to altered layout.

### LAYOUT AND LOCALITY

Window displays can be stocky, semi-filled, or "open." "Open" shows look more attractive, but they do not suit all localities. When planning your layout, try to visualise your clientele-target. Ask yourself: "Am I trying to attract the man who needs cheaper clothes, the man who wants medium-grade tailoring, the man who desires only the best?" A window display can interest two of the three types. It is almost impossible to design a display that will interest the three buyer groups.

### PERSONALITY AND THEMATIC TREATMENT

Whatever type of layout you favour finally, I ought to emphasise that your displays should be as personal as your signature. Shows that sell goods are shows that reflect personality, and personality in display is best expressed by thematic treatment. The last two words seem impressive: they merely mean "story in show."

Many people imagine that themes can be supplied only by a master-brain. That is foolish. The easy way to find themes is to think out variations of "story-shows" used by your fellow-traders.

Try not to be too subtle. The public dislikes needless thinking. Your theme must be easily understood by the man-in-the-street or it is a waste of display space.

Men, unlike women, seldom study windows. They generally look when they are in a buying mood. Displays to attract male attention must be outstanding. Good displays are seldom the result of haphazard inspiration. Hard planning is the secret of effective window dressing.

### SOME THEMATIC VARIATIONS

Examples of theme variation will prove to you that almost any theme can be adapted to your particular need.

I once used in a window a giant copy of "The Greys" cigarette sign. The card told the window story, backed-up by an "all-greys" show.

### THE ENLARGED PHOTOGRAPH

Prior to 1939, display men were experimenting with photographic themes on giant showcards. One that I remember employed a photograph of a country scene to "punch over" the message: "Sports-wear for Leisure and Pleasure." Probably I remember this effort because the copy was so brief. No single word could be omitted without damaging the meaning. All the words used under the heading were less than three syllables, and meant something to the ordinary man.

Giant-showcard copy could be based on many themes. The reason for a price-reduction offer, the explanation of a new style-trend, or the launching of a new colour—these are themes suitable for giant-showcard technique.

### FRESH PRICE TICKETS

Price tickets are necessary in most tailoring displays. This is an accepted fact, yet quite a few sinners spoil their displays by using tickets that are faded or even dirty.

It is good policy to use at least three different sets of price tickets each year. Get your commercial artist to design new styles. Let each set be different, yet "personal" to you. Encourage your artist to experiment with varying ticket materials. Felt-faced card, glass, metal-faced card, Perspex, and plywood can all be utilised for showcards and tickets.

Remark slips are often effective in windows. Ignore the superior people who decry the use of advertising in tailoring displays. They fail to recognise a psychological fact—that people will ask for a design or colour, *if it is labelled*.

Posters on the window glass are not effective. They shadow the display. Devices based on the "transfer" principle are superior to posters. Such devices transfer the message or picture in colour outline from a paper backing on to the plate glass. They are bright and colourful, yet transparent. They attract attention, but do not obscure merchandise.

Another propaganda weapon, not used often enough, is the floor fascia. Some readers may be puzzled by this term. It is, literally, a sign on the window floor and it can be constructed from Essex-board, plywood, glass, or almost anything.

Several firms market small interior glass signs that cleverly imitate neon lighting at a fraction of the cost. They are quite effective when displayed in the window.

A publicity trend with a future is the use of the photographic background. It tells a story without words—a story easily understood.

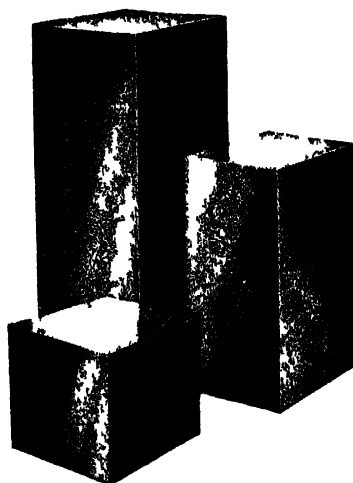


FIGURE 11-1

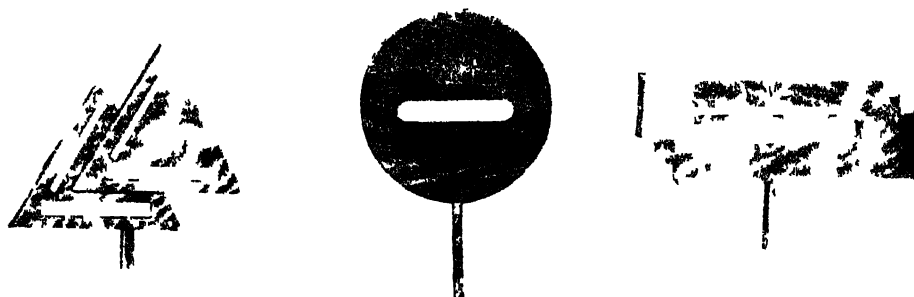


FIGURE 11-2 ATTRACTIVE TIME-OUTS

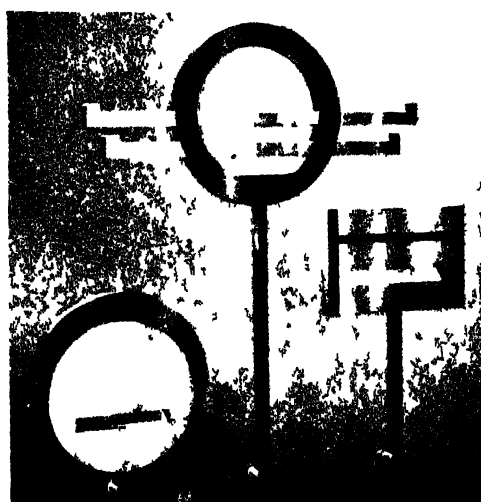


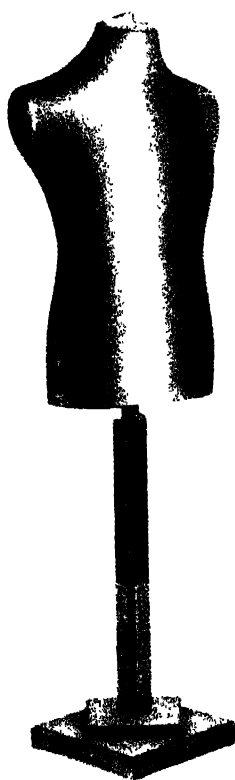
FIGURE 11-3

FOR THE

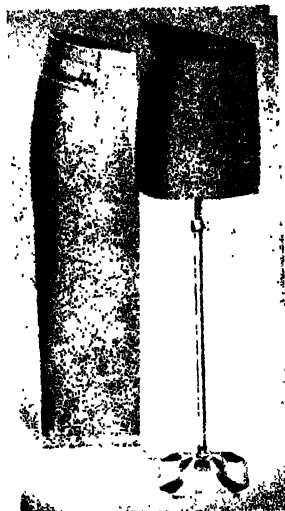
OUTFITTER



ADJUSTABLE HALF  
COAT STAND



WOODEN BASE COAT  
STAND



MODERN FROCK  
UNIT FOR TROUSERS



BREECHES MODEL



SHIRT AND VEST UNIT

*By courtesy of Goss, Ltd., London, W.*

### DISPLAY FITTINGS

Display fittings for tailors and outfitters are legion. They can be made from wood, metal, glass, wire, and plastic. Personally I prefer wooden fittings veneered in contrasting timbers. Plain polished oak fittings are quite good, provided that they are telescopic. Actually all fittings should conform to this requirement.

A number of tailors use chromium fittings. I dislike them. They are cold and gaudy, and are used so extensively by gown shops that they are feminine in appeal, unlike wood or oxidised metal.

When buying display fittings there should be only one consideration: "Are they the most effective for the job?" This outweighs even the need for beauty, though most of the fittings illustrated will support my theory that it is possible to manufacture fittings that are beautiful and effective.

Things to remember when buying fittings are functional efficiency, beauty of design, ease of maintenance, durability, and flexibility.

Flexibility means that provision is present in the stand design, so that its appearance can be changed easily. Most good fittings are telescopic and are provided with interchangeable tops.

These last considerations are important. A different top alters the whole appearance of a stand, and the telescopic provision helps the display man to control heights.

### THE USE OF MODELS

Once it was debatable whether models should be shown in windows, but the test of time has proved that models are definitely the best means of showing the individual tailor's interpretation of current styles.

Models should be used with discrimination. If you show too many in a display they dominate the layout, which soon becomes monotonous. It is wiser to make a set of three models three times a year than to make up nine models at one time.

If you make model coats, let them be first-class garments. A model invites criticism. It is as though you proclaimed: "This is my workmanship; this is my cut; this represents my sense of style."

You may think that the last paragraph is impertinent, but I regretfully record that eight out of ten model coats reflect only discredit on their sponsors.

I hope that it is understood that the term "model" is not intended to refer to man-size figures. These are used so extensively by multiple tailors that I consider them useless to the individual tailor or outfitter-hosier.

### *Showing "R.M.s"*

Ready-for-service garments are best shown on specialised fittings. The half-shell, the multi-form, and the shirt-and-jacket units are indispensable. They are designed to permit informal treatment of garments, so that almost any jacket or coat can be utilised for display purposes.

It is an odd fact that "R.M.s" and materials in the same window seem to clash. Each "kills" the other. Even if you only possess a one-window front it is still easy to overcome this clash effect by the device of sectionalisation. Divide your display into sections by using wooden, metal, ferro-plast, or wrought-iron window dividers.

The one-window front is easily convertible into two or three sections by the use of permanent, semi-permanent, or temporary dividers.

### *Showing Ladies' Wear*

Ladies' garments are best displayed informally on white stucco half-shell forms. This fitting suits most sizes and styles and saves the cost of making-up garments for display purposes.

### A SUMMING-UP

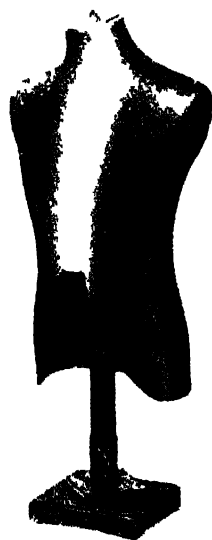
I have given something of the ABC of display. The old display rule, "Show what you can sell," is still the retailer's best guide.

I cannot stress too strongly that good displays can only be made by men genuinely interested in the art of presentation—men who realise that hard-and-fast rules cannot permanently be applied to what is, after all, an ever-changing business. Each country, each generation, acquires a different conception of selling goods by sight—which is the best definition of display that I have ever encountered.

Two methods of assessing the merits and demerits of a display have remained reliable with me over an experience of many years. The two tests are: How good is the whole aspect of a display? How well controlled are its details?

If you think about the psychology of people, if you learn something about art, if you acquire much advertising know-





A COLLECTION OF MODERN SLEEVE STYLES

## CHAPTER XIX

# THE IMPORTANCE OF GOOD LIGHTING

By F. JAMIESON, A.M.I.E.E.

*(Area Engineer for Central England—Electric Lamp Manufacturers' Association of Great Britain)*

FOR centuries it was the habit of the tailor to sit cross-legged in the open air or, as in later times, to sit in his shop window plying his needle. Besides being his own advertisement—a very good one, too—he was making the best use of natural light; for under such conditions the amount of light falling upon the materials he was using might be as high as 500 L/ft.<sup>2</sup>\* But what of modern times?

Cutting and making-up are carried out in the workrooms, perhaps at the rear of the premises or underground; and it seems to be a mark of distinction of many bespoke tailors that their shops are dark; this in spite of the fact that it has been proved many times that the quality and quantity of the work will improve if there is sufficient light of the right quality.

Let us consider the reason for this. Light, the eye, and the object are the essentials of vision, but whereas the light is under our control the eye must be taken very much as it is found, except for optical devices to correct faults. The normal eye functions best out of doors on a slightly overcast day, when high levels of illumination are usual without glare (500–10,000 L/ft.<sup>2</sup>). The normal eye generally detects and resolves the details of an object in the line of sight more readily with greater illumination; thus it will be understood that if the eye is starved of light and made to do hard visual tasks it may be damaged.

### QUALITY OF LIGHT

Supplying the quantity of light for quick and sure vision is comparatively easy, but the quality must also be right. How

\* L/ft<sup>2</sup> - Lumen per sq ft, the unit of illumination. Synonymous with foot candle

many times on entering an artificially lighted room has one said mentally, "There's something wrong"! One of the main reasons for this impression is that the quality of the light has not been quite right—some form of glare has been present. Most people are familiar with disability glare, i.e. a bright light source in the direct line of vision, which prevents the eye from seeing because the iris automatically closes and the retina becomes desensitised as it accommodates itself to the high brightness. The other form of glare, with which we are not so familiar, is discomfort glare. There are two main visual regions in the eye—one which accepts light received from the object being viewed and is able to focus; and one which is sensitive to light but does not focus. Thus it is possible to have a glare source outside the focusing range of the eye which acts as a nervous irritant on this sensitive portion. Such is discomfort glare, which is often present in installations where, though the quantity of light is correct, the workers complain of eyestrain at the end of the day.

The Government has tried to minimise the possibilities of glare by legislation which states that:

(a) Where the light source is less than 16 feet above floor level, no part of the source or of the lighting fitting having a brightness greater than 10 candles per square inch shall be visible to persons whilst normally employed within 100 feet of the source; except where the angle of elevation from the eye to the source—or part of the fitting as the case may be—exceeds  $20^{\circ}$ .

(b) Any local light source shall be provided with an opaque shade to prevent glare or with other effective means by which the light source is completely screened from the eyes of every person employed at a normal working place, or shall be so placed that no such person is exposed to glare therefrom.

(c) So far as is reasonably practicable, arrangements shall be made, by suitable screening or placing or other effective method, to prevent discomfort or injury by the reflection of light from smooth or polished surfaces into the eyes of the worker.

It is a recognised fact that the tailor acquires greater skill as he grows older, but his sight weakens; while, of course, he depends upon it to a greater extent than most people—although 80 per cent. of every normal person's impressions come *via* the eyes.

Thus the average age of those for whom the lighting is intended is another factor which must be taken into account. One of the natural results of increasing age is that the pupil of

the eye becomes less elastic, and cannot open sufficiently to make the best use of moderately low levels of illumination which may be just adequate for younger eyes. More light should therefore be provided for older people according to the table below, which makes allowance for the fact that light entering the eye at the edge of the pupil is much less effective than that entering at the centre.

<i>Age in years</i>	<i>Relative area of pupil</i>	<i>Relative illumination necessary</i>
20	100	100
30	84	108
40	69	122
50	55	143
60	43	174
70	33	216

### SIZE OF THE OBJECT

The other main factors in seeing are the size of the object and the contrast of that object with its background. The size of the object is not entirely under our control ; the tailor's stitches have to be small and neat, and thus his visual task is hard.

As regards this contrast the background in tailoring is the suit, the visual task being the stitches. The thread which is used in the majority of cases offers no contrast, as it is necessarily almost the same colour as the material. Maximum contrast is offered by black on white. It will therefore be appreciated how difficult the visual task is when the detail is small and no contrast is offered.

A secondary consideration is the duration of the task—how long is the difficult visual task to be performed. Lighting which is just sufficient for intermittent work will be quite unsuitable for prolonged performance of the same task.

The various factors enumerated above, and the nature of the illumination provided, will determine how well a given pair of eyes can see. Vision of a sort can take place under conditions which are wrong in almost every respect ; but it will not be clear, rapid, and certain vision. If costly mistakes are to be avoided, people at work must be given a fair chance to prevent their occurrence. The recommendations set out later show how this can be done.

### CUTTING ROOM

It is this early stage in the life of a suit which decides whether or not it will have the style and fit which denote a suit from a bespoke tailor, for, however good the workmanship in the later

UNION OF MISSISSIPPIANS





INTERIOR OF MESSRS. GILVES LTD. LONDON W. *See also The Review, June 1907*

stages, the accuracy with which the cutter interprets the figure's measurements is the limiting factor. It is most important, therefore, that the light on the working plane is adequate in quantity and quality. The recommended value is 20 L/ft.<sup>2</sup>. With gas-filled lamps in reputable industrial reflectors, this would require an electrical consumption of the order of 4 watts per square foot of area to be lighted; with tubular fluorescent lamps the consumption would be only about one-third as much.

How is the 20 L/ft.<sup>2</sup> to be obtained? Either by general lighting (that is lighting the whole of the room to this standard) or by local or localised lighting: i.e. lighting designed primarily to serve the areas of actual work. The system to be used will generally be decided by practical requirements and the economics of the case; but if local lighting is used the relationship between the brightness of the work and its surrounding area must be carefully controlled. In former days bright pools of light with murky surroundings were common, but it is now known that this is wrong. The surround should be lighted to an illumination not less than the square root of the local illumination, with a minimum of 6 L/ft.<sup>2</sup> in order to conform to Factory Regulations.

Some cutting rooms and workrooms are now lighted by fluorescent lamps, and these have many advantages over other forms of lighting. Their low surface brightness makes them relatively free from glare, and the light output from the lamp is approximately three times that of filament lamps of equal wattage. Thus if a complete filament-lamp installation is replaced with fluorescent lamps, three times as much light may be obtained for a given fuel consumption; or fuel may be reduced and lighting increased at the same time, as may be desired. Another feature in favour of the fluorescent lamp is its long life, which is approximately three times that of filament lamps.

No kind of lamp yet made will automatically give good lighting, but a well-designed fluorescent-lamp installation will give more comfortable lighting of better quality than has been economically obtainable hitherto.

#### WORKROOMS

The recommended value of illumination for sewing is 20 L/ft.<sup>2</sup>, but this should be supplemented by some additional form of lighting when dark materials are being sewn, as the reflection factor of black cloth may be as low as 5 per cent., and thus the majority of light falling upon the material is absorbed instead of being reflected. The reflection factor of white material, however, may be 90 per cent.; thus supplementary lighting of any

kind may become a source of reflected glare. Additional lighting, therefore, has to be used sensibly if it is not to be a cause of eye-strain and headaches.

If the greatest benefit is to be obtained from any system of lighting, the walls and ceiling must be of a light colour and the floor as light as conveniently possible, so that all surfaces will reflect the maximum amount of light. A pitfall which must be avoided is "tunnel effect," i.e. adequately lighted working planes with a dark ceiling. This has a most depressing effect, and to avoid it reflectors which allow a percentage of light to fall on the ceiling should be used. The psychological effect of keeping the room looking as bright and cheerful as possible is a very important factor, for it has been found that nearly everyone works better when the surroundings are bright.

If fluorescent lighting is used in the making-up rooms where tailoresses are employed, it may be found preferable to use warm-white lamps. While having the same light output as daylight lamps, the colour of the light is of a rather more flattering nature, which may have a good psychological effect.

The "natural" fluorescent lamp, however, gives an extremely good colour rendering, very closely approaching that of natural daylight. It is unwise, however, to assume that all colours will necessarily appear the same as in daylight, for some dyes are notable for changing colour in a remarkable way under different light sources.

### SHOWROOMS

These are the rooms where profits are made or lost. If the window display has succeeded in attracting the client into the shop, the general atmosphere of the showroom must close the purchase.

This atmosphere is built up mainly by light, colour, and architectural layout; the first two are variable, and good use should be made of this fact. Many establishments have not changed their schemes for years, while one of the most progressive establishments in London has decided to change the face of its showroom every six months. Remember that light colours help because of their high reflectivity creating a bright, cheerful atmosphere, which tends to put the client into a sales-receptive frame of mind; and since the purchaser is free to go elsewhere to spend money, it is essential that spending be made as easy as possible.

Let the customer see the goods by ensuring adequate illumination without distraction. This is most important. The



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lighting is there as a means to an end, but it should be an "invisible" salesman. Any lighting scheme, however decorative, which distracts the customers from looking at the goods may be a liability instead of an asset.

Suggested lighting levels for various parts of the showroom are as follows:

<i>Area.</i>	<i>Counters</i>	<i>Sales</i>	<i>Showcases and shelves</i>	<i>Feature displays</i>
<i>L/ft<sup>2</sup> (fc)</i>	10-15	30-40	60-80	100 up

These ratios of illumination are normally to be found in many successful lighting installations, but of course present conditions seriously limit the possibility of their use.

When showrooms are modernised take the opportunity of installing an adequate number of socket outlets. One of the biggest grumbles of display artists is that lighting schemes are not sufficiently flexible and therefore the display must be kept in a particular position or in a confined area. If there is an adequate number of outlets, the lighting can either be built into the display and plugged into an outlet at any point of the showroom or, on the other hand, a source of supply can be obtained without the use of trailing leads and their possible dangers. Adequate outlets also help with such things as high-lighting by mounting a spot-light on the far side of the room, and cross-lighting a background with a number of colours to obtain a backcloth in a myriad of shades.

#### THE PSYCHOLOGICAL ASPECT

It is worth noting that psychology plays an important part in lighting to influence sales. A pillar forming part of the structural feature of the showroom, for instance, can be used to advantage; spotlights focused on the goods displayed in the horizontal plane round the pillar can form an attractive display, whilst if the pillar is more brightly lighted on one side than the other, the customer will usually tend to walk round that side of the pillar first.

A lighted feature display at the back of the shop will nearly always ensure that the customer walks the whole length of the shop, as his eye is attracted to the display and curiosity does the rest.

Good general lighting is essential in any well-lighted shop, and it is successfully employed in a few types of shop as the only lighting system; but many more use general lighting as a

foundation to which is added lighting for feature displays and showcases.

Fluorescent lighting is being used more and more in shops for general lighting in order to create a bright atmosphere economically, whilst filament lamps are used to high-light displays, as a high degree of control can be obtained over the emitted light.

Whether the general lighting is used alone or is to be supplemented by display lighting, it should benefit the shopkeeper in two ways.

(1) By giving an adequate level of illumination in the sales areas.

(2) By creating a brightness in the interior of the shop which will attract the customers inside.

### MIRRORS

It has been said that the sale was assured until the client saw her face in the mirror. Often the lighting consists of an opal sphere or a lamp and conical shade suspended above the mirror; directional lighting of this kind produces hard unflattering shadows on the face which lead to general dissatisfaction and sales resistance. Lighting for mirrors should be diffused from the top and both sides. In ladies' fitting-rooms it should be possible to change the colour of the light to that consistent with the lighting under which the clothes are to be worn i.e. soft mellow light for evening gowns and brighter white light for day-wear.

### SHOP WINDOWS

The shop window is the link between the public and the sales staff. If the display is well chosen it tells of the material, cut, and value of the clothes to be found in the establishment.

Many lengthy discussions on the topic of single or multi-item windows have ended in stalemate. The method chosen must achieve its object by either stopping potential customers there and then or so impressing them that they return later. This cannot possibly be done if the window is poorly lighted, for the man-in-the-street, walking at average speed past a twelve-foot window, has but three seconds in which to see and absorb the message which the display artist tries to convey.

Much valuable space is wasted by shopkeepers who use the second floor either for stockrooms or offices and fail to use these window areas for display. Here there is no argument against single-idea display, but as it is seen almost entirely from the

upper deck of public transport with very limited time to absorb the sales story, display items should be large and clear in their message, bright and in contrast with their background. General lighting should give adequate brightness for quick vision while spot-lights should dramatise the display so that it stands out from its background. Careful training, location, and screening of these lights will be necessary to obtain the desired effects without the means being visible to passers-by.

## CHAPTER XX

# BOOK-KEEPING, ACCOUNTANCY, AND INSURANCE

By ELLIOTT STONE, M.J.I.

*(Writer and Lecturer on Tailoring Trade Matters)*

**I**T is convenient to use the word "control" when we want to describe all the many details of a business which have to be given our careful and constant attention.

It is necessary to know how the business is getting on. Is it making progress? Is it paying its way? Is it running along the best lines? Are some things costing too much? Can we economise somewhere without spoiling the net profit results?

There are two very important things we should know at almost any time. One is what we receive in cash and assets; the other is what we spend and incur as liabilities.

So we have to arrange a system of what we know as book-keeping, by which we can tell how much business we are doing; how much money we receive; how much money we spend. In effect, we want to have all the details of our affairs which will enable us to know "how we stand."

This often worries the man who starts his own business and who may not have had much to do with "office work" beforehand. But it need not worry him if he goes the right way about it.

Success in business is not just a matter of thinking that if we have a lot of money in the bank we are doing well. We may have a lot of debts which come to more than we have in the bank!

It is not a matter of how many orders we take, unless we subtract from them the amount it costs us to carry them through—and whether they are enough when compared with our "overheads."

### CONSULT AN ACCOUNTANT

I would urge anyone who is in any doubt about how to keep the necessary records to employ the services of a reliable

accountant. A bank manager will be able to give the necessary introduction and from your accountant you will be able to get what he calls a set of books. You may be able to keep them all in the loose-leaf ledger form—all in one pair of covers.

Then you will have it explained to you that it is necessary to deal with your money affairs in a certain way. This is for two reasons: (1) you will want a balance-sheet at the end of the year to tell you how much or how little net profit you have made; and (2) you will want the accountant's certificate that the figures are correct. The income-tax man will not be at all satisfied if you show him an odd lot of badly kept books and expect him to believe you have done very badly during the period!

Nor should you follow a way some traders have of making use of someone who assures them that he is a clerk in an office and that he knows all the "ropes" about income-tax dodging. That man will probably cost you a lot of money and trouble. In the end you will *have* to go to an accountant. It is as well to go to him at first. He will arrange for someone to "write up" your books and he will tell you what records he needs from you for the purpose. It is a simple matter, once you get the "hang" of it.

### THE FIRST PROCEDURE

You get your money for the business, as a start. That gives you a record—a book or some pages in a loose-leaf book—on which you enter the amounts of the money you have put into the business, whether it is your own money or that of any other person.

*All* this money should go into your bank and your pass-book will then be a check on your own figures; your accountant can be satisfied, provided other figures do not upset other accounts.

Other money of any kind which comes into the business should be paid into the bank after being recorded in your book under its particular heading. In this way there is always a record of your receipts.

Then, when you pay out or spend any money it should always come from the bank. That is to say, you must not take it out of the till, or your office drawer, or from anywhere else. You should draw a cheque for every item you spend and record it under the most suitable title. Your accountant will tell you how to do this. (You can, of course, write one cheque for several small amounts; but you should make it clear what these amounts are.)

In the result, you will be able to tell at any time what you are spending for wages, salaries, petty cash, rent, rates, taxes, and so on; and the whole of the money spent will have to tally with the money you have taken out of the bank.

At first, you may find it convenient to have one book for the outgoings and one for the incomings, so that everything you receive can afterwards be entered in the proper book or page. What goes out can be dealt with in the same way. It may be a nuisance to go direct to the proper final entries at the time.

### THE ACCOUNTANT'S PART

When the time comes, the accountant will take your records and from them he will work out a balance-sheet. This will show how much money you have spent and on what it has been spent; and it will show you how much money you have taken and to whom it has been paid. Then there are your book debts owing by customers who have taken or have been given credit. Further, there are *your* debts to the various firms or people with whom you deal.

Your balance-sheet, in effect, sets out all your assets, such as stock, equipment, your lease, and anything else which is of value. These will be stated on one side of the sheet; on the other side will be noted all the amounts you owe—your liabilities.

By comparing these two sides it is possible to find out how much net profit your business has made in the period.

The question of your stock is important and it is up to you to decide the value of it at the time when you "take stock." You may be tempted either way. You may want to make it seem that you have done very well out of the business (this is what happens when a man wants to sell his business), or you may have a desire to keep your values very low and so make your net profit low—with income tax in mind.

There are firms who will value your stock for you and it may be worth your while to let them do it; take care to get a firm of repute to do the work. Refer to your trade journal for names and addresses; or write to the editor.

### INCOME TAX

I could urge you here not to imagine you are "clever" enough to delude the income-tax man; he is *really* smart and he knows all the possible tricks. And he has a way of making sure you pay very heavily when you are found out! Honesty is best.



### THINGS TO CONSIDER

Study your balance-sheets very carefully and thoroughly. They are your best guide to future policy in dealing with the various aspects of the business under your control.

Try to decide which items are costing you more than they should; which items you feel you can cut down a bit without spoiling the business in any way. Notice where you have been doing particularly well and, where possible, plan to develop the side of the business which shows the best results and the easiest way to more net profits. Your balance-sheet is a reliable barometer and should be used for that purpose.

Consider the proportion of costs to results. Are your petty cash expenses rather a lot? Or are they fair? Is your advertising outlay heavy? Or on the whole does it seem to be money well spent? And would it be as well to go ahead even more extensively along the same lines? Is your stock heavy or not heavy enough? Consider all these matters.

Spend some time getting all the help you can out of the figures and facts your accountant will hand to you. It is as well to ask his advice and to take it if you can. He will know of other businesses, much the same as yours, and he will know which of them are being carried on efficiently. He can give you valuable guidance in the matter, based on his varied experience.

In some localities, it is necessary to get permission to open a new business. The idea behind this rule is that there may already be too many traders of the same kind; or there may be the matter of the allocation of available premises. One of the reasons why a business is bought may be that this permission is not to be had for a new venture. Buying an existing business gets over this difficulty.

There is the matter of various other taxes, too; one more of the many little sidelines in business control with which it is urgently necessary you should make yourself familiar. The officials concerned are usually very willing to help you and to tell you what you want to know. A little trouble taken at the start to master the intricacies of these various "musts" and "must nots" will amply repay you later.

In all business affairs the inclination to suppose you can get the better of officials—and there are many who now have the right to interfere with how you conduct your trading—is one you should control. There is, whether you know it or not, a very close network of intercourse between most official depart-

ments; they have much experience and many opportunities for getting to know what they want to know.

You may be clever, but you will hardly be clever enough to be able to carry on your business for any length of time in an unofficial way and "get away with it."

When I advise playing straight with officialdom, I am not making an "uplift" remark. It is the best thing I can tell you as a means of your being able to start a business and go ahead with the least amount of worry and time-wasting on the side of the job which calls for records, statements, and all the many form-fillings and legalities. They may seem to you merely a number of exasperations. But they are necessary.

### INSURANCE

This is something to treat with generosity and thoroughness. I am assured on very good authority that it is possible nowadays to insure against practically any risk.

In your case, as a controller of a small business, you still have a number of risks. Things you cannot anticipate with certainty, but things which, if they happen, will be costly and may even be detrimental to your success for the time being.

As a tailor, outfitter, or clothier, your risks would be these: fire; burglary; workman's compensation; third-party risk; damage by water ("bursts," storms, etc.); dishonesty of members of staff; loss of business from any causes and loss of rent from any cause; damage from aircraft and other possible cause (such as a motor lorry smashing your shop-front); your plate-glass windows; and so on, not forgetting the employer's liability on a wide scale.

The sound way to deal with your insurance is to consult any of the first-class insurance companies who do general business. Tell them what you have in mind and give them all the information you can about the risks you will be likely to run. Ask them to let you have a policy which covers *all the risks*. It is very much better to have one company taking all the risks than to have the insurances split up.

You get a better idea of the value of this "all-in-one" policy when I tell you of something which happened at a house near my own.

There was a great to-do, late one night. Men were digging frantically in the roadway outside the house. Gas fumes were almost overpowering.

It was found that the electric wiring, the water pipe, and the

gas pipe taking their various supplies into the house had all been laid very close together.

One contractor had made the first hole and channel, I suppose, and the other two lots of workmen had taken advantage of it to put in their own pipe or wire.

To this day there has not been a settlement of the damage and cost to the householder. It was never decided whether it was the water, the gas, or the electric light which caused the trouble!

If the insurances concerned had been all under one "cover" there would not have been any dispute as to who was responsible for making good the damage and defraying the cost of repairs to certain parts of the house and grounds.

Be willing to pay the full amount of the insurance. It is a mistake not to be completely covered because, if you are not, you will not receive more than the proportion of the damage which corresponds to the amount of the full premiums you pay. That is to say, if you are not fully covered you do not get the full amount of damage. An extra pound on your premiums may well mean an extra hundred pounds on your damages: an excellent investment. But make certain that you insure only with a really reliable and well-known company.

The Registration of Business Names Act, passed in 1916, insists that all business names must be registered; a small fee is charged for this to be done. I have the impression that this Act is not now very much regarded, but I suggest it is as well to be on the safe side. Write to the Registrar concerned.

## CHAPTER XXI

# SALES LETTERS, GENERAL CORRESPONDENCE, AND ADVERTISING

By ELLIOTT STONE, M.J.I.

(Writer and Lecturer on Tailoring Trade Matters)

**T**HE post is one of the finest of business assets available—and it is one of the most effective and certain.

By the use of it anyone who has goods to sell can select his own market from the whole world and *know* that his sales message will reach those to whom it is addressed.

### THE BEST SALES LETTER

Sales letters and correspondence do not call for any more special ability than is implied by the term "common sense."

Your sales letter needs to be written in such a way that it creates the impression most favourable for the purpose: that of persuading the reader of the letter to do as you suggest he should.

This means that your letter must look well. It must appear to come from someone who is prosperous; someone with whom the reader can confidently do business. It must appear to be interesting enough to be opened, and it is well to take some thought to arrange for the letter to reach the selected reader at the time when he is most likely to be in a mood to receive your message favourably.

Once it is realised that your sales letter creates an impression of *you* and *your business* and that its success depends very much on whether it creates the *right* impression, the preparation of such a letter becomes a relatively simple matter. One, as I have said, of common sense.

You will get better-class sales if you use good-class stationery and if the reading matter and the letter-heading all fit neatly into a general pattern of "quality."

You will get better results if your letter is so built and concocted as to make the reader fully convinced that what you have written to him is the truth.

You will get better results if you enclose with your letter (provided your envelope does not contain more than two ounces) such encouraging things as blotting-slips which carry facsimile testimonials and pictures of your goods in action and with, best of all, a firm practical guarantee that satisfaction will result from the business your letter attempts to bring about.

### PLANNING THE LETTER

Let me discuss the actual planning, writing, and dispatching of certain sales letters.

I take it that you are in business in a modest way and that you are able to obtain the necessary list of the people who are within your range as "prospects"—that is, people who could be persuaded to become customers if properly dealt with by post.

Obviously, your first requirements are letter-headings and envelopes. The envelopes should be of foolscap (9" × 4") size; this means they take your letter without folding it too many times and the postmen will not need to make a mess of it when putting it through the average letter-box. A good first appearance adds to the final result of your sales letter.

The envelopes should also be sturdy enough to go through their post-office treatment without becoming flabby-looking; and they have to be flexible enough to go through a typewriter.

I prefer white or tinted cartridge paper for envelopes, but often one has to be content with what the printer can supply.

There are some beautiful envelopes on the market, with handsome pictures and decorations. When these come within the price range of an ordinary small business man they should be used. For the moment I suggest you should try to get the envelopes of foolscap size in a tint to go with your letter-heading.

I plump for a tinted letter-heading, of quarto (10" × 8") size. Do not be put off by people who assure you that it is bad taste, and all the rest of it, to have a tinted letter-heading—it is, after all, a matter of taste!

But I am sure that your letter-heading will sell your goods very much more successfully if it is tinted. But be certain that the tint is selected with regard to the legibility of the typed and printed matter you put on to it. Be very careful about this.

If you can link up your letter-heading with the exterior decoration of your premises it will help still more. I have in mind a tradesman who had his letter-heading designed to reproduce the style of the name design he had on his shop fascia. An excellent idea.

Your letter-heading should have on it your name, your trade, your address and your telephone number—and be sure to have the telephone number in a size of type which will make it easy to read. A little point but at the same time an important one.

To this essential detail matter add your guarantee and a strong sentence from any really good testimonial you may have been able to get. This could be nicely placed in the left-hand margin of the letter, or at the bottom of it. Have a panel or two giving information about any of the goods of which you can make a good "speciality" sentence or two. See to it that somewhere on your letter-heading there is a very clear indication of the position of your place of business—make it as easy as possible for your "prospect" to be able to get to your shop or office. If your exterior decorations are outstanding, as I suggest they should be, make this clear.

All these extras will help your sales letter. It will be helped further if you insist that the printed matter should be done in some dark colour, *other* than black. The result will be that the letter, when completed, will have a more cheerful atmosphere—a very important factor.

### SINCERITY AND DIRECTNESS

Strive for absolute sincerity and a clear statement of what it is you want to say to the person for whom your letter is intended. Use short familiar words, short sentences, short paragraphs. Most men, to-day, are very well able to "read between the lines" of any letter; they know whether what they are reading is sound or not.

Go straight to the point; explain the purpose of your letter; then go on to give your reasons for believing that your reader will be interested in what you have to say. Add some definite form of guarantee of service, with any note you feel likely to help him to come to a quick, favourable decision. Put in a sentence or two about how to get the goods—terms, deliveries, quantities, etc. State something in the nature of an advantage if he comes to your shop.

Your last sentence should be somewhat in the form of a "Do it now" urge: some reason why an immediate decision is

worth while, or necessary. If your previous paragraphs have worked out rather long, use a postscript for your final urge—and be sure that postscript will do a good job of work!

You should be able to get all these points into paragraphs of reasonable length.

Do not suppose that the more you say the more certain are the sales. There is a limit to the amount of reading matter most men will bother to peruse. That limit, in a sales letter, is about two hundred words in not more than five paragraphs.

If you find you cannot manage to say all you have to say on one side of a single sheet of your quarto letter-heading, try the idea of writing a short letter by way of introducing what you wish to state. Use a second sheet or more for the actual details of your sales talk and description of goods or service.

Should your letter not bring results, do not be discouraged. In practice, you will find that if you follow-up your "prospects" with other letters it will probably take three letters to get the best results—and your investment will be a sound one.

Cut out any trend towards anything but a natural communication from yourself to someone who may be glad to read what you write to him. In effect, simply state your business, give details of your goods, add some evidence of satisfaction and a guarantee. That is your basis for getting business by post and for dealing with your correspondence.

There are lists to be had of all classes of people and you will find it worth while to take care with this part of the job. Experiment with the idea of the time at which a letter should reach your particular class of "prospects"; always use the *2½d.* postage, include a "stuffer" or two, not forgetting a reply-paid card or envelope if your letter calls for a reply by post. Have all your sales letters typed and see that the signature is both clear and bold.

### THE PRESS, CIRCULARS, ETC.

While sales letters and the post are the most convenient and most economical forms of advertising for the smaller personal businesses of tailoring and outfitting, there is ample scope for business-building by the use of the press. And I do not rule out the circular which, when it suits the purpose and is done well, often does excellent work as a sales influence. I mentioned these two mediums in an earlier chapter.

The main thing to have in mind about newspaper advertising is that it brings you to the notice of the Editor and he is in a position to give you some behind-the-scenes help.

Try a run of six small spaces. Try to get a good position on a page which is read by your class of "prospect" (the top right-hand corner is usually the best).

Get into your advertisement a strong sentence which gives the main attraction of your business from the point of view of the "prospect" reader. Give your name and address and general business. Have a "special line," if you can, and include a direction of the exact position of your premises, mentioning the nearest best-known landmark available. If there is room for a guarantee (you will note I insist this is good business) get one in. If, after a few insertions, you find you are getting some useful publicity, double the space; or better still take two spaces instead of one, on different pages (if the newspaper allows). After a short time you will begin to find out how to make the best use of the space you book, but do not be too easily persuaded to take big spaces which cost a lot of money.

Get as much "editorial mention" as possible; and never forget that if your "prospects" see even two or three lines about you in the local paper this will cause them to *begin* to think of doing business with you.

Circulars are useful and effective if you have something special to offer prospective customers. Following the hints already given as to guarantee, etc., and making sure your message is easy to read and on artistically tinted paper, you will find it is sometimes good business to use circulars.

Two things should be remembered. One, that if you use this form of advertising you may depress your reputation for "quality" goods (the public seems not to associate quality with goods sold by circulars).

Two, see to it that the circulars are well distributed; do it yourself for preference, on any evening when you can manage not to be observed. It is good to do this work during the evening as people, generally, are mostly at home then and have more time to read your message.

Note that your circulars will be at least twenty per cent. more effective if they are tinted.

Give some attention to your local parish magazines; there is a good investment here. Advertisements in these cost little and they create the "he's one of us" atmosphere which means that the people concerned are in your favour and will feel that they can come to you confidently.

The cinema and the theatre are good media for advertising; but you want to do this well—and it means a good deal of expense.



## THE FINAL ANSWER

In all your advertising you will find it a useful guide to have in your mind the question: "Why should anyone buy my goods or use my service?" Add to this, "Why should they prefer to buy my goods?"

Then, when you have got these answers right, go all out, within your means, to give such answers to as many people as possible whom you can reasonably expect to buy what you have to sell and avail themselves of the service you offer.

## CHAPTER XXII

# WHAT TAILORS SHOULD KNOW ABOUT WOOLLENS

By ALEXANDER YEWDALL

*(Lecturer in Textile Industries, Leeds University)*

**T**HE term "woollen," as understood by the tailor, is a very general description of the numerous and varied classes of fabrics which, by reason of the aforesaid term, are presumed to be made of wool, or of which wool, in some form or other, forms the major part. Fabrics comprising these classes are described as, and sold under names which indicate broadly (1) the quality of the wool fibre; (2) the basis of the thread structure; (3) the pattern, or "weave"; and (4) the style of finish. These terms, however, indicate group or general distinctions only, and obviously, therefore, can give no idea of the relative values of different fabrics belonging to one class.

Relative values are dependent largely upon differences in the quality of the material, the character and size of the threads used in weaving, and the number of thread units in a given space, because these are factors which affect the appearance of the face of the cloth. In comparing cloths, presumably of the same quality and construction, differences in these factors are, with practice, comparatively easily discernible by sight and touch. Greater difficulties in appraising values arise when other materials of less value (such as mungo, shoddy, or cotton) are incorporated in the structure in such manner that they are not readily detected without an analysis of the fabric.

But to analyse a fabric requires a knowledge of quality and structure, which is obviously out of the tailor's province; and this lack of knowledge, therefore, leaves him largely dependent on the vendor of the cloth, on whom he has to rely for obtaining a sufficient value for his outlay. For his own protection, therefore, and for that of his client, to whom he stands in the position of sartorial trustee, it is very desirable that he should possess

a reasonable knowledge of the medium in which he works. This knowledge should enable him to recognise different classes of fabrics; to identify the materials from which they are made; to understand something of their structure; and, above all, to differentiate between fabrics of the same class with regard to quality of fibre and possible structural differences.

### WOOL STRUCTURE AND CHARACTERISTICS

The value of any type of fabric is primarily dependent upon the material from which it is made, and this is particularly so in woollens, owing to the different types and numerous classes of wool which exist, all possessing common, though varying, characteristics and properties. A knowledge of wool and its peculiarities and differences is, therefore, of prime importance in valuing a cloth, or for determining its suitability to the purpose for which it is intended.

Physically, a wool fibre is cylindrical in shape and consists of a series of spindle-shaped cells containing an internal medullary or spongy substance, and surrounded externally by numerous scales which overlap each other, their free ends projecting slightly from the body of the fibre. Fig. 5 is a photomicrographic illustration of wool fibres, in which the cylindrical and scale-like or serrated formation is seen. Wool in its natural state, however, contains animal perspiration (or suint, as it is termed) and fatty matter, but these are removed by scouring.

Chemically, wool is a combination of carbon, oxygen, hydrogen, nitrogen, and sulphur, the amounts varying slightly in different wools. It is classed as keratin. The following is a typical analysis:

Carbon	49.25
Oxygen	23.66
Hydrogen	7.57
Nitrogen	15.86
Sulphur	3.66
	<hr/>
	100.00
	<hr/>

This composition explains the peculiar (horny) smell of wool when burnt for the purpose of distinguishing it from cotton or other vegetable fibres.

The characteristic features of wool consist of its natural waviness, purity of colour, and lustre. Its several properties comprise great elasticity; the power of natural contraction after being stretched; felting, or fulling power; and the capacity of absorbing and retaining moisture.

### ELASTICITY IN WOOL

Wool is more elastic than any other textile fibre, so much so that this property allows the fibres to regain, to a large extent, their original positions after being submitted to pressure or strain. The former feature can be realised by compressing, in the hand, a sample of fine Saxony woollen cloth, and comparing it with a piece of cotton (or linen) of approximately the same size and weight treated in the same way. The woollen is difficult to compress, and when released springs back to its former degree of straightness, showing few traces of the treatment to which it has been subjected. The cotton cloth offers considerably less resistance to pressure, and has still less power to regain its original position, remaining in a more or less crumpled state, the creases indicating the pressure it has undergone. The power of the fibre to contract after being stretched is proved by the fact that if a suit of clothes, after being worn for some time, be put away and allowed to "rest" awhile, it apparently regains some of its original freshness, and both looks and fits better for the "rest." What has happened is that the fibres of wool, by their powers of contraction, have reduced the stretched or "baggy" places. At the same time, also, the creases have partially disappeared by reason of their release from the pressure exerted during wearing.

The characteristic of elasticity is derived from the construction of the spindle-shaped cells of the fibre, and also from the natural waviness of the wool.

### FELTING PROPERTY OF WOOL

The outstanding peculiarity of wool is its power of felting or fulling when submitted to conditions of moisture, pressure, friction and heat, this being a quality possessed by no other fibre. This property is taken advantage of—by the process of milling—in the manufacture of nearly all woollen fabrics, in order to obtain a solid texture with a fibrous surface or "cover" and lofty handle. The milling operation causes the cloth to contract in width and length, and at the same time to increase in bulk or thickness. For a long time felting was supposed to be due to the interlocking of the outer scales of the fibres, but this theory is now discredited. A more plausible theory is that the fibres, by reason of their natural formation and growth, are impelled to move or "creep" in the same direction (towards their own root ends), and that such movement continues until they become entangled and can travel no farther. Milling, of

course, is entirely a question of degree, and the extent to which it is carried depends upon the type, weight, and strength of cloth required. Light milling produces soft-handling cloths with slight fibrous cover; medium to long period milling gives density and weight; and prolonged milling yields heavy weight combined with great tensile strength.

### WOOL AND MOISTURE

Wool has a natural affinity for moisture, and is capable of attracting, absorbing, and holding water to the extent of about one-third of its dry weight. This hygroscopic property renders it very susceptible to changes in atmospheric humidity, so much so that its weight is continually changing in response to varying atmospheric conditions. Wool, therefore, is a natural water carrier in fluctuating amounts, and the recognition of this fact has led to the adulteration of both wool and cloth by the excessive addition of water. In order to prevent this, and yet allow for the presence of a reasonable and natural amount of water, official standard allowances have been fixed by the trade, and "conditioning" houses have been established for the purpose of testing and certifying the amount of moisture or "condition" present.

The following table gives the standard regains of moisture allowed in various materials:

<i>Material</i>	<i>Standard Regain. Per cent.</i>	<i>Actual Moisture Per cent</i>
Wools and Waste	16	13.77
Tops combed in oil	19	15.97
Tops combed dry	18½	15.43
Noils	14	12.3
Worsted Yarns	18½	15.43
Woollen and Worsted Cloths	16	13.77
Cotton	8½	7.81
Silk	11	9.86

The condition of the material is ascertained by heating a sample of it in an air oven until it is absolutely dry. The amount of moisture lost in drying is then calculated, and if this exceeds the standard allowance the vendor has to adjust the difference in his account with the buyer.

### WOOL "QUALITY"

Wool is judged for quality by the diameter and length of its fibres, these factors determining the degree of fineness to which it can be spun, and also by the "feel," or "handle." In some

wools, however, the degree of brightness or lustre is also taken into account. A fine-fibred wool gives a smooth, soft-handling cloth of dense texture; a coarse wool yields a fabric with a crisp handle and a rougher and brighter surface. In Fig. 5 differences of fibre diameter are shown by A, a Merino wool fibre; B, a Cheviot wool fibre; and C, a fibre of cross-bred wool.

The finest classes of wool come from the Merino sheep, the name Merino being used sometimes to denote a fine quality of cloth. The Merino sheep came originally from Spain, where it was cultivated and jealously guarded for the sake of its fine wool. Eventually large flocks of these sheep were established in Saxony and Silesia; and the early nineteenth century saw the foundation of the immense flocks which now exist in Australia, South Africa, and America. The terms Saxony and Botany, applied respectively to fine-quality woollen and worsted yarns and cloth, are reminders of the sources of our early supplies of Merino wool, the latter term originating from Botany Bay, the port from whence the first Australian wool was shipped to England in 1808. The two terms, however, have now no significance with regard to the source of supply, simply indicating that the wool from which the material is made is the Merino type.

Great Britain supplies wools of coarser quality, some of which are very lustrous, and Cheviot wool has given us a name indicative of another standard woollen quality, of which the characteristic features are crispness and brightness.

British wools are classified as lustres, demi-lustres, Downs, and mountain. The lustre varieties are long-fibred (or long-stapled) wools, and are used largely for the hosiery and dress trades; the medium and short-stapled wools, comprising some of the demi-lustre and Downs types, are suitable for Cheviot woollens, and also for crossbred worsteds.

Cross-bred wools provide another "quality" term applied to worsted fabrics. As the name implies, the wool is obtained from a cross-bred sheep, usually the result of crossing a Merino with a Lincoln or other lustre variety of sheep. Cross-bred wool is crisp and bright, and approximates the Cheviot quality in type. Our chief supplies of cross-bred wool come from New Zealand and Australia.

In the worsted yarn trade, quality is denoted by what is termed a "spinning" or "quality number," that is, the size or counts of yarn to which the wool (in "top" form) can be, but not necessarily is, spun. 60's and upwards are Botany qualities; 56's and downwards denote cross-bred qualities. These distinctions, however, do not extend to cloth, this being merely



FIG. 5. (A) THE SURFACE OF THE  
CUTTER COATED



FIG. 6. PHOTO MICROGRAPH—TEXTURE  
OF GLASS COATING



FIG. 4. PHOTOMICROGRAPHIC ILLUSTRATION OF A CROSS-SECTION OF THE SAMPLE CLOTH MADE FROM STRONG CROST-ED WOOL.



FIG. 5. ILLUSTRATION OF FIBERS TWISTED TO THE FIBER.



described as Botany or cross-bred, as the case may be, with possibly the prefix "fine" applied to the higher qualities.

In the woollen trade there are no such niceties of distinction, yarn or cloth being described as Saxony or Cheviot only, according to the type of fibre.

Figs. 6 and 7 are photo-micrographic illustrations of worsted fabrics showing a marked difference in fibre quality. The former is a Botany coating made from a 64's quality "top," but spun to 2/40's counts, and the latter is a costume cloth made from strong cross-bred wool.

Quality is judged mainly by the sense of touch, a small sample of the cloth being held between the thumb and first finger of the right hand, and then drawn gently between the thumb and first two fingers of the left hand, in such a manner that the thumb passes over the face of the fabric. With practice, it is possible to detect even slight differences in fibre quality when comparing several samples.

The two illustrations (Figs. 6 and 7), however, suggest the possibility of employing the microscope, or even a strong "piece glass" as a means of detecting differences in quality due to variations in fibre diameter.

An idea of the soundness or general stability of the cloth may be obtained, when estimating its quality, by making a fold in the sample, holding it firmly between the thumb and first finger of the left hand, and then pulling it open sharply with the right hand.

The relationship between the spinning number and the counts of the yarn has an appreciable effect on the quality in worsted fabrics. If the yarn, instead of being spun to the utmost fineness permitted by the quality of the top, be made into a coarser count, i.e. a thicker thread, it will produce a softer handling cloth of apparently finer quality than if spun to its limits. The reason for this lies in the greater bulk of the thicker yarn, and its corresponding lower twist when compared with the finer thread.

### WOOL SUBSTITUTES

By this term is meant materials of wool origin consisting of (1) by-products and wastes from the worsted combing and spinning processes, and (2) materials made from cloth and hosiery rags. These are all used by the woollen manufacturer.

Noils form the most important material of the first class and consist of the short fibres thrown out during the process of combing, being, therefore, practically pure wool. They are sold under quality numbers corresponding to those of the tops from which they are combed. Botany or Merino noils are used, blended

with new wool, in the production of fine Saxony cloths; and mixed with wool and cotton they enter into the composition of union flannels and angola suitings. Cross-bred and lustre noils, blended with wool or shoddy, are largely used in making medium and lower-class Cheviots and tweeds.

Wastes are classed as either soft or hard, and the former originates from the processes of drawing preparatory to spinning, being therefore loose and fibrous in condition. The latter is actual "thread" waste from weaving and its preparatory processes, and before use has to be reduced to a loose fibrous state again, this being effected by pulling or tearing it up in a "Garnett," or rag-grinding machine. These wastes find their way into medium and lower-class woollens.

Mungo and shoddy originate from woven and knitted goods, and form by far the most important constituent of low woollens; in fact many of these fabrics contain no pure wool whatever.

Technically, mungo is made from hard or milled cloth rags, these comprising tailors' clippings and rags from old garments; while shoddy comes from hosiery, such as old stockings and soft rags of the blanket class. The latter term, however, is frequently used to describe any class of these materials irrespective of its origin, and a "shoddy" cloth may be made entirely of mungo. Both mungo and shoddy are prepared for use by putting them through the rag-grinding machine.

Compared with wool mungo is deficient in strength and elasticity, and its milling property is less, these properties having been partially exhausted when the material was in its former stages of manufacture and when in use as a garment; and a cloth composed largely or wholly of mungo lacks the bright, fresh appearance and the lofty handle possessed by a pure wool fabric of corresponding fibre diameter.

#### OTHER MATERIALS USED IN CLOTH MANUFACTURE

Cotton is used extensively in the production of medium and lower classes of woollens and worsteds on account of its cheapness and strength. Under the microscope the fibre appears like a flattened and twisted ribbon. It is short, fine, and brittle; has no felting property, and is not very elastic. It can be spun, however, to finer counts than any other textile fibre. Chemically cotton is nearly pure cellulose with the following composition:

Carbon .	44.444
Hydrogen	6.173
Oxygen	49.383
	-----
	100.000
	-----

Cotton is applied in several ways in cloth manufacture; it may be mixed with wool or shoddy and so form a composite thread, to which is given the name of "angola"; or it may be employed as a pure cotton thread, in which case it either forms the back of the texture or is concealed in some way or other.

Silk is used for ornamental purposes only, usually in the form of striping threads in fancy woollens and worsteds. It may occur as a pure silk thread, or as a silk and worsted (or woollen) twist.

Silk is characterised by its extreme lustre and strength. The fibre, when magnified, shows no surface markings, and appears as a double transparent glass rod. Chemically, it is a flexible gum, consisting of two substances: (1) silk gelatine, or sericin (about 22.5 per cent.), and (2) true silk fibre or fibroin (63 per cent.).

Silk yarn is obtainable in three distinct forms, as follows: (1) raw, net, or neat silk wound direct from the cocoon, this being the most valuable; (2) spun, or waste silk made from damaged cocoons by combing and spinning; and (3) noil varns, made on the woollen principle from silk noils, this kind being used for stripe effects in cheap tweeds.

Artificial silk is sometimes substituted instead of real silk in fancy worsteds, and linen in thread form may replace cotton in low tweeds.

### TYPES OF WOOL THREAD STRUCTURE

Cloths intended for clothing purposes are divisible primarily into two great types termed "woollen" and "worsted" respectively. Though wool enters into the composition of both, the two types have distinct characteristics due to differences in the mechanical structure of the threads from which they are made. Figs. 8 and 9 are photo-micrographic illustrations of woollen and worsted threads respectively. The former are seen to be very rough and fluffy when compared with the latter, which are smooth in character, having few projecting fibres. This difference in appearance is entirely due to the two distinct systems of yarn making. A woollen yarn is made principally by carding and spinning; a worsted yarn is made principally by combing, drawing, and spinning. Hence, the former is termed a "carded" and the latter a "combed" yarn.

### WOOLLEN YARN CONSTRUCTION

Briefly, a woollen yarn is made by (1) scouring the wool to free it from its natural grease and dirt; (2) drying; (3) teasing,

or willowing, in order to effect the initial opening out and mixing of the fibres, this being the stage where the different qualities, colours, or materials are combined to make the "blend"; (4) carding, or scribbling, in order to mix thoroughly and rearrange the component fibres of the blend, the fibres leaving the machine in a thick, thread-like form termed a condensed sliver; and (5) spinning, where the sliver is drawn out to the required fineness, and the fibres are twisted together to form the thread.

In woollen carding there is no attempt to arrange the fibres in any special order or direction, though they are straightened, and they leave the machine crossed at every conceivable angle. In spinning, the longer fibres are drafted, and when the twist is inserted they bind the shorter fibres, which project irregularly from the sides of the yarn, thus giving to it the characteristic fluffy appearance and soft lofty handle.

The woollen yarn spinning system lends itself to the production of cheap yarn, not only because of the fewer processes when compared with worsted yarn-making, but largely owing to its capacity for dealing with short fibres. Not only are short-fibred wools used, but a large variety of other and cheaper materials are called into requisition, these including mungo, shoddy, noils, and even cotton, all of which may be blended with pure wool.

### WORSTED YARN CONSTRUCTION

A worsted yarn takes a good deal more making, and requires somewhere about fourteen operations before it is completed. The wool is first scoured; and then put through the carding machine (of a different type from the woollen carder), being delivered from this machine in the form of a thick rope-like sliver. Backwashing follows, which consists in washing and drying several slivers side by side, and then passing them through the gill-box which attenuates and drafts them into one sliver. In this machine the straightening of the fibres is continued by drawing the slivers through comb-like frames or gills, termed fallers. Further gilling follows, and then the material is taken to the comb. This machine selects all the long fibres and lays them in parallel order, i.e. side by side, and rejects the short ones (which form the by-product, noils). The long fibres emerge from the comb in sliver form, which after further treatment in finisher gill-boxes becomes the worsted "top." The top then passes through another series of gill-boxes, and from these to the drawing frames. In each machine (whether gill-box or drawing frame) several slivers are drawn into one, and so drafted

or attenuated that the resultant sliver, or "roving" as it is now termed, is reduced in diameter at each stage until it is thin enough to spin to the required size. The roving then passes to the spinning frame, where the fibres are twisted together. The whole of the cycle of operations aims at the production of a smooth, solid thread; first, by the selection of the longer fibres, and the rejection of all the shorter ones; second, by straightening and arranging them in parallel order; and third, by continual drafting and attenuation. The method of constriction gives to the fibres a great binding power, with the result that worsted is relatively stronger than woollen yarn.

In Figs. 8 and 9 the yarns are shown approximately the same diameter in order that the difference in structure may be more clearly realised; but worsted yarn can be, and usually is, spun to much finer counts than woollen. The former, however, is usually 2-folded, i.e. two single threads are twisted together, as seen in Fig. 10, the object of this being to obtain a smarter and stronger thread. In good-quality worsteds 2-fold yarn is generally used for both warp and weft, unless a softer handling cloth is required, in which case single yarn is employed for the weft. In lower quality goods single weft yarn is often used because it is cheaper. Being thicker than the single component of the 2-fold warp, it costs less to spin because it can be produced more rapidly, and, in addition, there is no twisting to pay for.

By reference again to Figs. 8 and 9, it will be seen that the fibres in the former are twisted in a different direction from those in the latter. In Fig. 8 the fibres are twisted to the left, this being the usual direction for warp yarns. In Fig. 9 they are twisted to the right for weft, or for 2-folding as shown in Fig. 10. In the worsted trade, the terms "left hand" and "right hand" are used to denote the direction of the twine; in the woollen trade the synonymous terms are "cross-band" and "open-band."

One other feature relating to twist calls for comment, this being that variation in the number of turns per inch affects the actual diameter of the yarn. A soft-spun yarn, i.e. one with few turns per inch, appears thicker than a hard-spun yarn with more turns per inch, and by reason of its looser fibres yields a softer and more bulky cloth than that obtainable with the harder yarn. On the other hand, a hard-spun yarn develops the pattern better, and gives a smarter-looking cloth.

#### BASIC PRINCIPLE OF CLOTH STRUCTURE

All woven fabrics are made in the loom by interlacing at least two series of threads at right angles to each other. In the

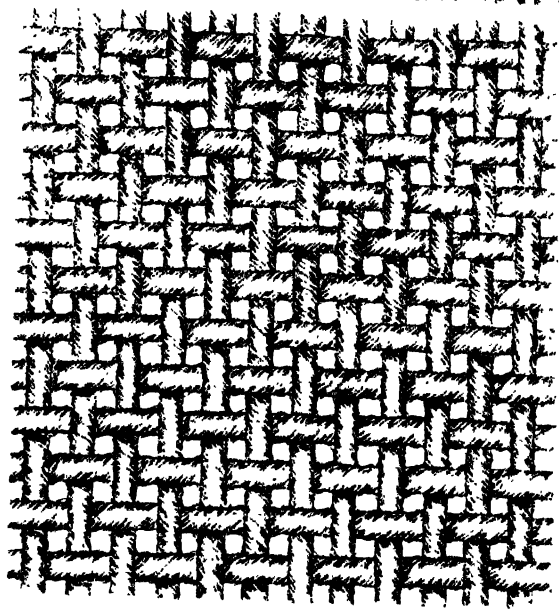


Fig. 1. Illustration of the structure of the cable.

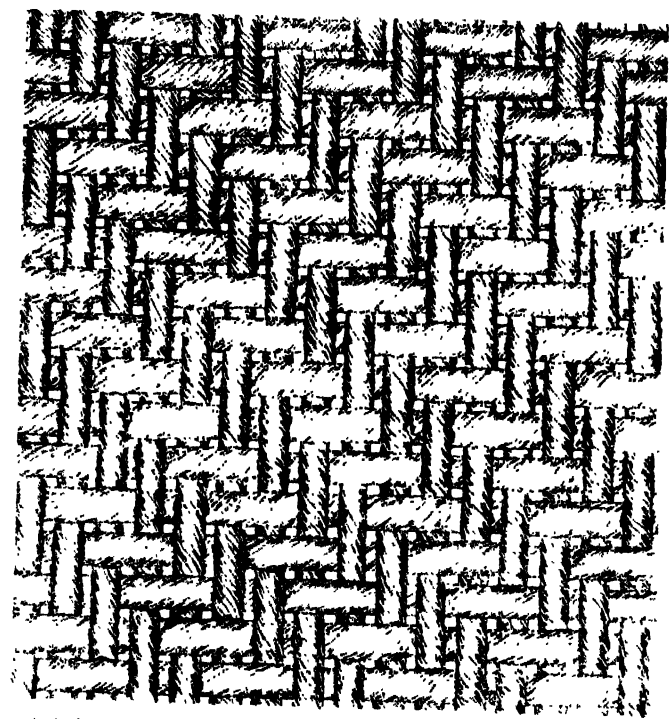


Fig. 2. Illustration of the structure of the cable.

that there is an equal amount of each on both the face and back of the cloth, but in some fabrics one series only—either warp or weft—may form the greater part of the face. Venetians, whipcords, and corkscrew twills are examples of this type of structure. In the two former classes of fabric the warp is floated over most of the weft, so that it virtually forms the face of the texture, and the weft is forced to the back. In the latter class the warp floats on both the face and back, and the weft is concealed in the centre of the texture. These methods of arrangement enable a lower quality or even a different material to be used for the weft, which also may be of thicker counts than the warp if a cloth of greater bulk and weight is required.

#### CLOTH SETTING, AND ITS RELATION TO WEIGHT

This term refers to the spacing of the ends and picks in relation to the counts of the yarn and the weave. It is governed, generally, by the diameter of the yarn and the number of intersections of the warp with the weft on one thread and pick of the weave. In weaving the cloth, the warp must be arranged so that there is sufficient room for the weft to interlace with it, and Fig. 13 shows the relative spacing, with the same counts of warp and weft, for (a) the plain weave, (b) the 2-and-2 twill, and (c) the 3-and-3 twill. It will be seen that each pick of the plain weave floats first over, and then under, one warp thread; that each pick of the 2-and-2 twill floats over and then under two ends; and that each pick of the 3-and-3 twill interlaces with groups of three threads. The length of the float, therefore, is increased in each succeeding weave, and this enables a larger number of threads (and picks) to be placed in any given unit of space, i.e. placed closer together, by reason of the fewer crossings or interlacings with its opposite series of yarns.

The diagram shows that, occupying the same space weftways, there are 12 ends of plain weave, 16 of 2-and-2 twill, and 18 of 3-and-3 twill; and there will be, of course, a corresponding number of picks per inch contained in the same space warpways. These numbers bear a definite proportional relationship to the weight of the fabric, and, assuming that the plain cloth weighs 12 ounces per yard, the twill cloths, woven with the same counts of yarn, will weigh 16 and 18 ounces respectively.

Of course many fabrics, especially those of medium and low quality, are made in which the warp and weft differ in counts and material, but the number of ends and picks are spaced on the same principle as that just explained. For instance, a low-

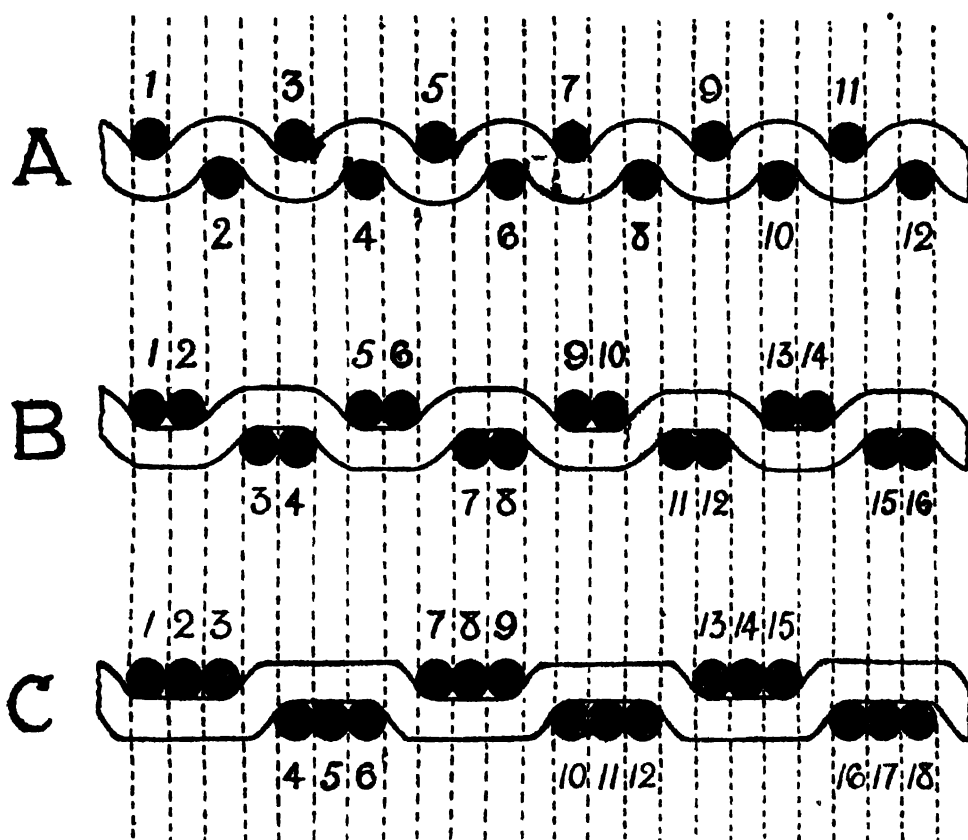


FIG. 13

quality suiting may be made in the plain weave with a cotton warp and a thick shoddy woollen weft, the cotton being entirely concealed by the weft during the finishing processes, so that it appears to be "all woollen." Other examples are low worsted serges made with a cotton warp and a worsted weft, or with a worsted warp and a woollen weft.

The gabardine affords an example of a cloth set in a different manner from that outlined above. The weave employed is the 2-and-2 twill, but the ends are spaced as close as their diameters will permit, with the result that the warp is "crowded," and only allows the insertion of about half the number of picks compared with that of the ends. The weft is forced to the back of the cloth, and the warp appears on the face as a fine upright twill.



## COMPOUND CLOTH STRUCTURE IN RELATION TO WEIGHT

It is quite obvious that any alteration in the counts of the yarn or change in the number of ends and picks per inch, with the object of increasing the weight of a given fabric, will affect its appearance by making it look coarser. If it is necessary, therefore, to conserve the original fineness of appearance of a cloth, and yet effect any considerable increase of weight, recourse must be had to some other form of construction, and Fig. 14 shows, in diagrammatic form, some of the usual methods of increasing the weight of a 2-and-2 twill cloth without any detriment to its surface appearance. A is an end-section of the single cloth showing the interlacing of one pick with the ends. Assuming this is produced in worsted yarns yielding a 12-oz. cloth, and it is required to make a cloth of similar surface appearance but weighing 18 oz., this can be effected by attaching another series of yarns to the underside of the texture, two methods being shown at B and C. In B, for every face pick there is a corresponding pick of the same counts floating mainly on the back, but stitched over a warp thread at intervals in such a manner that it cannot be seen on the face; in C the warp is in duplicate, the second series floating on the back of the cloth. These methods of construction form what are termed "backed fabrics."

Assuming, further, that it is required to increase the weight to 24 oz., then end-sections D, E, and F show three methods of obtaining this weight. D is a section of a pure double-weave in which the 2-and-2 twill is formed on both sides of the cloth, this necessitating two warps and wefts. There are, therefore, two distinct single cloths stitched together, in this particular case, by lifting a backing thread over a face pick. E is a warp-backed structure similar to C, but with the addition of another weft (termed wadding) placed between the face cloth and the backing warp, thus being completely concealed. This type of structure is largely used in the production of low worsteds. In a union worsted trousering cloth analysed recently, only the face warp consisted of worsted. The face weft was cotton, the backing warp was also cotton, and the wadding weft was a low shoddy inserted to give weight. F is a pure double-weave structure with a twill face and a plain back, but in order to produce a cheaper cloth thicker yarns are used for the back, the arrangement being one backing thread and pick for two face threads and picks. The thicker yarn costs less to spin, and the fewer threads and pick per inch, compared with D, reduce the cost of weaving.

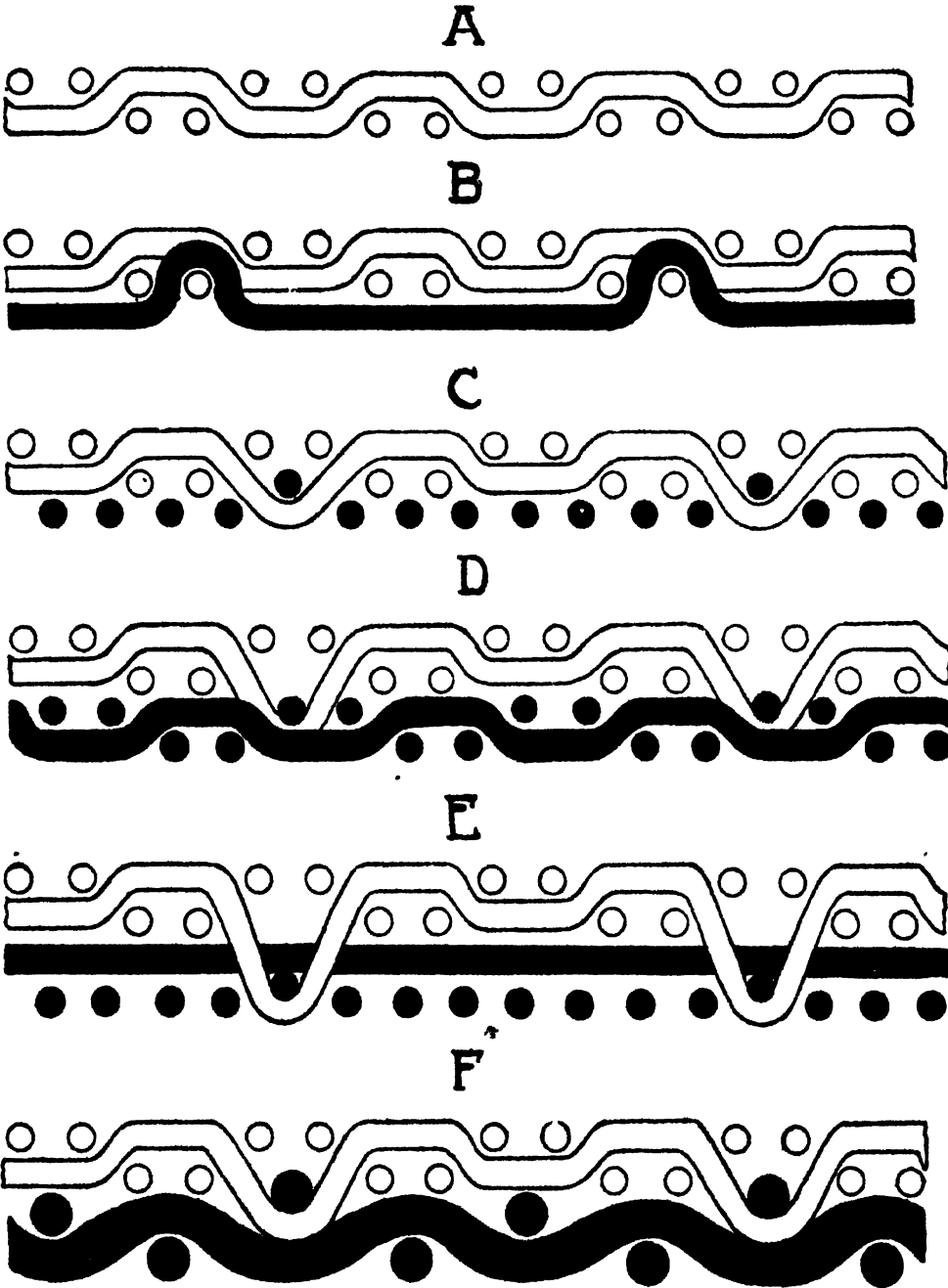


FIG. 11.

### CLOTH SHRINKING

Cloth undergoes a series of contractions (more particularly in the width) throughout most of the finishing operations. The wet processes of scouring, milling, crabbing, and blowing all cause the wool fibres (owing to their colloidal nature) to swell up and then contract, thus bringing about a reduction in the surface area of the fabric. Crabbing and blowing are practised with the object of what is termed "setting the cloth," these being operations in which the fabric is submitted to the action of very hot water and/or steam, followed by rapid cooling with atmospheric air. The effect of this treatment is that the wool is first rendered plastic, so that all uneven strains due to spinning and weaving are released and readjusted and then fixed. If thoroughly done, the setting processes should shrink the cloth to its practical limits, but only good materials can stand such severe treatment, so for this reason, as well as for purposes of economy, these operations are often omitted in finishing cheap goods. The cloth finisher, however, will apply a special shrinking process to the cloth if desired, so that it will not contract to any appreciable extent when made up into garments. The cloth, after such treatment, bears a guarantee stamped on it, such as "London Shrunk," "Guaranteed Shrunk," or "Double Shrunk."

The underlying principle of this form of shrinking is to apply moisture, either as water or vapour, and then allow the fabric to dry naturally. As natural shrinking is intermittent in action, it may be necessary to repeat the process in order to ensure that contraction is carried to its practical limits, and this explains the term "double shrunk."

### LOADING OR WEIGHTING OF CLOTH

Foreign substances are sometimes added to both woollens and worsteds for the purpose of either increasing the weight or for improving the appearance and handle.

The addition of a substance for the former purpose is, of course, quite indefensible. Nevertheless, low-grade worsteds are sometimes loaded in order to give them a fictitious weight by passing the cloth through a solution usually of zinc or magnesium chloride, though sometimes of glycerine. As these substances are deliquescent they, as well as the wool, attract moisture and thus keep the cloth, when in garment form, in a more or less damp condition, so that it is soon adversely affected in appearance. It has been stated that a cloth may be loaded to the extent of nearly 20 per cent. of its weight.

Zinc and magnesium chlorides often reveal themselves by the formation of a white powder on the face of the cloth after exposure to rain.

Woollen cloths are rarely loaded in this manner, but low-quality goods in medium and heavy weights are stiffened in order to give them stability, and also to improve their appearance, by first passing them through a stiffening solution or paste composed of wheaten flour, farina, starch, gelatine, or similar substances, and then drying by contact with hot rollers followed by heavy pressing. Fabrics stiffened excessively soon suffer in appearance when exposed to heavy rain. Mildew may sometimes be traced to the presence of a loading or stiffening substance.

## CHAPTER XXIII

### TRIMMINGS

By the late J. D. HIGGINS, revised by THE EDITOR

**T**HE avoidance of trimming troubles is faced by every tailor every day, but I must confine myself in this brief article entirely to helpful suggestions from the point of view of the supplier. Nothing would induce me to offer suggestions on the practical side of trimming a garment; for the questions of fashioning canvases to required shapes or the thousand-and-one points which occur in the real tailoring of trimmings are for the expert.

Having cleared the ground on this point I will start with canvas, which is practically the foundation of all coats, giving just a bare outline of the composition and its necessities before it reaches the tailor for his particular purpose.

#### CANVAS

It is highly important for canvas to be constructed from good "line" yarn. The meaning of line yarn is this: when the flax has been cleaned and dressed, it is graded into various qualities. The lower or shorter ends of the flax become tow yarn, and need not be dealt with, as they do not enter into the tailoring trade. The longer and better-class yarn becomes what is known as "line," which gives much better results when woven. This is very noticeable in the weft of the canvas, and it will be recognised how necessary it is for a canvas to be composed of good weft as it falls horizontally across certain parts of a garment, and unless offering good resistance results in a broken effect. A good quality costs little more than mediocre; and sixpence or ninepence a coat-length may mean all the difference between failure and success. Wool canvas made from cross-bred wool warps and goats' hair weft is very largely used to-day, as it does not require such a lot of working up as the linen canvas, and is therefore a boon to the middle-class and cheaper trades. Some tailors prefer the cotton warps and

hair weft, but opinion seems to be very divided as to which is the better. The trouble to be avoided here is one of shrinkage, as some cloths when loosely woven are apt to go up to rather an alarming extent when damped. "London shrunk" is a good motto, but I am afraid that there are many qualities of canvas offered for sale described in this way which have never been shrunk in London. It is a term used by many manufacturers when their shrinking houses assure them that their methods are run on London lines. As far as linens are concerned there is not much to be said, the finer counts, of course, being stronger and better and of more assistance in giving a thin edge to the garment and strength for pocket tacks, etc.

### COTTONS

The great necessity of all cottons used in the trade is the length of staple in the raw material to prevent the slipping of one fibre over another, which is the cause of linings breaking or wearing out. There are various causes which make for this effect, such as difference in the length of staple; variations in the diameter of the fibre; weak or dead fibre; and cottons grown under bad conditions which do not develop sufficient natural twistings. The breaking strain of cottons will vary as much as from 46 grms. weight to 200 grms. or over. The mixing of various grades of cotton from totally different districts is a fine art, so that we get Indian mixed with low-class American; South American with Brazilian; and high-grade American mixed with Egyptian. When one is told that a striped sateen is all pure Egyptian, there is room for the most generous-minded to reserve a mental qualification! But bringing it down to bed-rock, the longer staple gives the best and strongest results, and the shorter staples offer less resistance. I should like to explain what this really means. For the warps the cotton must be strong, smooth, and cohesive, as it has to stand a great strain in the loom. Before this is done it is usually assisted by the application of some starchy paste which gives it added strength.

The weft or filling does not need to be so strong, but should be soft and silky to the touch.

Here I should like briefly to consider the warp. Sateen, the part of the fabric which has stood the strain of the loom, is exposed for wear; in a weft sateen the softer and weaker cotton is exposed, so that the strength of the cotton in the two instances is undoubtedly superior in that of the warp cloth. Added to this, the weft is right against the wear of the arms

and, body and sleeves and waistcoat; in a warp sateen the arm slides down the natural way of the cloth. It is simple to understand, therefore, that the warp must be more cleanly finished than the weft.

An easy way to determine which is which is to run the finger nail down the length of the piece. If it is a warp cloth nothing will result, but if it is a weft the nail will bring the surface of the cloth up at once. A great improvement to weft sateens is made by putting them through a Schreiner process, which helps to close the weft up and solidify the cloth considerably. The process of mercerisation is the only one which strengthens the tensile breaking strength of the cotton fibre. The effect, which approaches that of silk, also shows to great advantage in the finished garment, so that I always consider it a great advantage to buy mercerised goods, combined with fast colour printing, which is such a protection against perspiration. Deeper colours in the ground stripes, such as maize and gold, also contribute to the appearance of the garment, as they are not so easily soiled by the work-hands; neither do they show marks of wear as quickly as white or paler grounds. Figured sateens of many colours and designs, almost approaching jazz, may very shortly be in vogue in this country. The present tendency of men's clothing, including as it does colourings which a few years ago would have been regarded as extreme, demands a different treatment as regards suitable linings, and I, for one, certainly think they will become general.

#### SILESIA

In selecting silesias, closeness of make, softness and purity of finish are desirable, and no filling, under any circumstances, should be countenanced.

#### POCKETINGS

Pocketings constitute, I suppose, one of the vexed questions of the trade, but it should not be impossible to overcome most of the difficulties. Some men, of course, will wear any trousers pocketing out quickly. They either perspire unduly in the hands, a very fruitful source of trouble, or carry about with them sharp, jagged tools which were never intended to be carried in any pocket; but for the average individual, who is content with his money and perhaps keys, it should certainly be possible to prescribe. In the first place, it is fatal to work at too low a level of price where strong wear is needed.

I want to try to work out on logical lines what I consider

should be the general aim, and to do that I must just touch upon the course of construction of pocketings generally.

These are first woven in the grey or natural state, and in this state the defects of the unfinished article are very apparent. The seeds of the cotton and other blemishes remain attached to the cloth and make it unsightly. The next process of cleaning and bleaching the pieces necessitates the use of milk of lime and hydrochloric or sulphuric acid; this has to be done before the cloth will absorb the dye, as it is put on the market in dove-grey, white, or buff. The effect of this treatment is to rob it of a good deal of its strength, so that, where it is not absolutely necessary to use dyed goods, I strongly advise the purchase of "natural" finish, which is undoubtedly much stronger, gives much better results in wear, and has the added advantage of being cheaper. The only possible objection is that these goods are not quite so pleasant to the eye. This "natural" state applies to all makes and weaves, twill, sateen, drill, or Wigan, which some people prefer to call Ceylon. I usually find that the pocket gives out in the warp, but in advocating a sateen drill I do so because it is much stronger in weft than the usual twill. The warps, of course, are always double or twisted. This article, however, is apt to lead to rather heavy or bulky pockets, but where a lighter weight is required—and the tendency of to-day seems to lead in this direction—I recommend a double-twisted Wigan, which gives a perfectly balanced cloth with wear resistance of equal proportions. This type of cloth should give undoubted wear; in fact, some manufacturers offer and stamp it as "holeproof," but as they are not criticised to the same extent as the merchant I hesitate to use the term. A sound point to remember in this connection is that the dye and bleaching must add to the cost and impoverish the quality.

### COAT LININGS

The styles of coat linings have undergone considerable changes during the last fifty years. Where nothing but mohair twills (in various styles of twill) or wool Italians were used, the great majority of the trade now uses artificial silks and alpacas (so-called). As a matter of fact, there is no true alpaca wool used in their construction, which is of cotton warp and mohair wool; or, in the case of the lower qualities, cotton warps and lustre or cross-bred wool. This textile, which was not favourably looked upon in the past—being regarded as rather flimsy—has justified itself in the trade, and in the best qualities is considered good enough for use as lining throughout the year,



instead of in summer alone. The best quality is made from the finest grade of Turkish mohair, and can be detected by touch, which is silky, and brightness. It is known by spinners and manufacturers as "Mohair Brilliantine." Below higher grades the same types of cloth are made of lustre wool. This grade of wool is hard-wearing but harsh, and has not the same brilliance as mohair. Nevertheless, these lower qualities are quite good for wear, and are used in large quantities by the medium and lower-class trades with excellent results. Desirable points to observe are silkiness of touch, good weight, and brightness.

Now as to dyes. I always advocate perspiration-proof dyes in all shades; some merchants choose only the most fugitive shades to be perspiration-proof, and save the extra cost in the case of the lighter ones, such as pale greys, drabs, etc. But I find that even in these there may be a tendency during hot weather to turn pink under the arms, which leads to complaints from customers; so that, for the sake of a little more per yard on the cost, my motto is "Safety First." Tailors who still prefer mohair twills can obtain them in perspiration-proof dyes.

#### ARTIFICIAL SILKS

Owing to the enormous growth of these fabrics, which I have already mentioned, I feel this chapter would be incomplete without a brief review. Broadly speaking, these cloths, both in satin and twill weave, are of two distinct types: those in which the artificial silk is in the weft, and those containing the silk in the warp. The same predominating necessity of weaving follows here, that of strength in the warp to bear the strain of the weave; and it is fair to presume that an artificial silk warp that will stand this strain must give good results in the garment. Any serious complaints of wear I have received have nearly always been traced to the weft-made article. The results of competition, more particularly in the weft makes, are observable in certain poor qualities now being shown, and some tailors are becoming sceptical of the wear generally. But there are also many good examples on the market. These fabrics are exactly the same as all others. A good price should mean good wearing qualities, but when they get below a certain level the strain in price compels the use of inferior weft.

There is no doubt that the various kinds of artificial-silk products have gained a permanent place in the tailoring trade.

## CHAPTER XXIV

# GARMENT RENOVATING

By T. W. ALLEN

(Author of "*Clothes Cleaning and Renovating*")

THE majority of tailors are compelled to undertake the cleaning and renovating of the garments of many of their customers, and although such orders are not always welcomed or looked upon with much favour, yet they may be the means of more firmly cementing the bond between the tailor and his client.

A customer who has been thus obliged in an emergency is not likely so readily to transfer his patronage elsewhere as otherwise might be the case. Solely out of gratitude for a favour received, he would feel disposed to continue his support rather than withdraw it to the benefit of a competitor.

Apart from this aspect of the matter, the cleaning and renovating of garments can be made a profitable branch of a tailoring business, and, in addition, may be the means of getting into touch with individuals who may eventually become good customers. In any case, it is well to know how to clean clothing by removing marks and stains, as accidents in tailors' shops and workrooms are not unknown, and to be able to apply the remedy and repair the damage at once may mean a saving of time and money.

Of course, the cleaning of clothes is a special business of its own, conducted by large firms with branches in all parts of the kingdom, and tailors are among their best customers. It is not the object of this article to poach on the preserves of these people by endeavouring to explain their *modus operandi*; neither would it be expedient to enter into a dissertation on the difference between dry cleaning and wet cleaning; or expatiate on the merits or demerits of one or the other. My purpose is to show how to remove the more common and simple marks and stains on clothes, when and where the more elaborate and expensive cleaning process is not convenient or necessary.

First, a few general rules on the subject will be laid down, followed by a number of particular remedies or recipes which perhaps are not comprised in the general treatment of the matter. A word of precaution, however, is necessary at the outset. Where the cloth is of a delicate texture, or of such a colour that there is a danger of the dye coming out, it is advisable in all cases to test the suggested cleaning agent on the inside of the garment, or on some other part where, should it damage the fabric, it will not be seen. Some dyes are very fugitive and unreliable as to fastness.

When clothes become soiled or marked in any way, it is a case of matter in the wrong place, and to remove this foreign substance one of four methods is usually employed, viz. by solvents; absorbents; acids or alkalis, or other chemicals; and by bleaching agents.

The common solvents are water, benzine, petrol, turpentine, chloroform, ether, alcohol (most frequently in the form known as methylated spirit) and kerosene.

The principal absorbents are powder and similar substances, such as French chalk, pipe-clay, whiting, salt, fuller's earth, magnesia, starch, gypsum, brown paper, blotting paper, corn meal, flour, bran, sand, etc. Some of these, however, strictly speaking, are not absorbents, but they effect a similar purpose by imparting another colour to the article upon which they are employed.

Amongst the many acids and chemicals used are cream of tartar, acetic acid, cyanide of potassium, lemon juice, bichloride of tin, permanganate of potash, phosphoric acid, citric acid, hydrogen peroxide, oxalic acid, vinegar, and salts of lemon.

Bleaching is done by exposing the goods to various kinds of fumes, by applying certain chemicals, or by exposing them to the rays of the sun and the atmosphere.

The solvents, as the name implies, dissolve the foreign substance, which is eventually washed out by the solution. Water, both hot and cold, and in the form of steam, is a powerful solvent. Cold water will remove milk and cream stains, stains from sugar and sweets, and cocoa stains. Hot water is effective in removing fresh coffee stains. For greases—oil, paint, and wax—benzine, petrol, and kerosene are very useful. For woollen and silk fabrics petrol is probably the best, but not so with cotton goods. It is, however, very volatile and evaporates rapidly in the form of inflammable gas. In the case of fine-texture fabrics of delicate colour, the more powerful

solvents should be avoided, and one of the other absorbents used, such as starch, magnesia, French chalk, or pipe-clay.

The absorbents are more efficacious when used on fresh stains while wet. Fresh ink stains, tea and coffee stains, and hot grease stains may be treated with absorbent agents. The stains may not be removed entirely by this means, but it will prevent their spreading, and is a preliminary treatment before using other agents. Some of the absorbents are sometimes used in addition to soap and water. For instance, fuller's earth occasionally replaces part of the soap in washing very greasy clothes, where it is not advisable to resort to strong soap or any strong alkali. Flour, salt, bran, starch, borax, chalk, silver sand, etc., are excellent agents for cleaning furs of all kinds.

The acids and chemicals are in some cases very powerful, and care must be exercised in their application. Acetic acid, diluted with water, is good for removing stains caused by alkalis. It increases the efficiency of alcohol, petrol, and ether in some cases. It revives colours that have faded through various causes, especially blues, although, generally speaking, it does not prove so effective on dyed fabrics. After using oxalic acid solution, strong ammonia water is used to counteract the action of the acid. Ammonia is invaluable for eradicating stains from all wool fabrics and other materials made from animal fibres. It neutralises the effect of acids and fresh fruit stains, red wine, and red ink. It may be used with a little soap.

For bleaching white flannel trousers and white woollen goods generally that have turned slightly yellow, sulphur fuming will have the desired effect. This process must be performed in a small room, fairly airtight, and, as the fumes are poisonous, it should not be attempted near a living-room. The article must be quite clean and thoroughly wetted in hot water, wrung out, and hung on a line. Red-hot cinders on a shovel are placed underneath, and two tablespoons of rock sulphur, or flowers of sulphur, are scattered over them. Another method is to ignite the sulphur by means of methylated spirit. In about an hour the sulphur should be burnt out and the fumes dispersed, and the garments should be a pale cream. If little change has taken place, the room was probably too large, or the garments too many for the sulphur fumes. In this case, burn more sulphur—but with great care. Over-sulphuring will turn the garments yellow. As the fumes are poisonous, it is unwise to remain in the room while the fumigation is in progress.

In winter, stains may sometimes be removed by freezing. The stain yields because the water is retained in the fabric for

a long time. The removal of stains by means of sunshine and freezing, however, is only applicable to white cotton and linen materials, as both these methods affect the colours in silk and woollen goods. In the past cotton and linen bleaching was always effected by exposing the materials to the fresh air and sun for a lengthy period, the ozone in the atmosphere producing a perfect bleach.

It should be observed that many of the agents mentioned in cleaning and removing marks and stains are volatile and extremely inflammable; hence, great care must be taken not to store them in or near a warm place, or use them in a room that is much heated, or near a light or fire of any description. This precaution is of the utmost importance, otherwise serious consequences may ensue. Moreover, after the garment has been cleaned it should be hung up, preferably out of doors, until all traces of the cleaning agent have disappeared by evaporation. This will also remove any unpleasant odour that may cling to it. It is advisable never to attempt to press a garment directly after cleaning and before the chemical, or other agent, has evaporated.

When removing grease spots on light-coloured materials it is well to begin to apply the cleaning agent some little distance from the stain or mark, and work towards the centre, otherwise a line of demarcation will be made by forcing the dirty part from the centre outwards. In order to prevent this, work in a circle round the stain from the outer edge, using sufficient benzine, petrol, chloroform, etc., to ensure sufficient driving power to preclude an unsightly ring of dirt by forcing it all to the centre of the stain.

### CLEANING HINTS

For cleaning and reviving dark-coloured cloth or serge, steep about twenty ivy leaves in a pint of boiling water for two hours, and apply the solution with a brush or sponge. Laurel leaves treated in the same manner will have the same effect.

Two parts of spirits of wine and one part of ammonia will clean most fabrics, except brown. Cold tea, into which has been dissolved a lump of ammonia, is also an excellent cleanser for dark cloths.

To clean light-coloured cloth, mix equal parts of oatmeal and whiting, and with a pad of clean white flannel rub well into the material.

White waistcoats, white breeches, or a white flannel garment of any kind may be cleaned by applying powdered mag-

nesia or powdered French chalk. This may also be used for keeping the hand cool and dry during the process of making. Cream or white serge may be cleaned by dipping a clean white cloth into a saucer containing ground rice, and applying vigorously. As the rag gets soiled, use a clean piece. If very soiled, a second application may be necessary. To free the garment from rice, well shake and brush out of doors.

Gold trimmings and gold lace which have become slightly tarnished can be cleaned with a mixture of cream of tartar and dry bread crumbled very fine. The powder should be applied dry, and the trimmings and lace brushed lightly with a clean, soft brush.

Scarlet tunics may be cleaned and marks removed by being rubbed with dry pipe-clay and then well brushed with a clean brush. Should this not prove effective, then the following mixture may be tried:  $\frac{1}{2}$  oz. of salts of sorrel to half a pint of boiling water;  $\frac{1}{2}$  oz. of cream of tartar to half a pint of cold water. Each solution should be kept in a separate flat vessel. These quantities will be sufficient to clean two or three garments. The tunic should first be well beaten and brushed, and the solutions applied with a clean, hard brush. The solutions should be applied alternately, starting with the salts of sorrel, until the garment has been cleaned all over and any soiled marks removed. It is best to hang up the cleaned garments in the sun to dry, or, failing this, in a dry place; but not near a fire or stove.

The brightness of most scarlets, crimsons, and similar cloths may be restored by the application of a solution of bichloride of tin, followed by a local application of tincture of cochineal, if necessary. If crimson be required, a small portion of alum must be added; if scarlet, cream of tartar with the cochineal.

A rubber coat may be cleaned with lukewarm water and soap, and if there are any spots or marks left, these should be treated with ether.

A mackintosh may be dry-cleaned by mixing together, in a large vessel, 4 oz. each of whiting, lime, white pipe-clay, and wood ashes. The garment should be wiped all over with this mixture, using an old towel; then finished off by rubbing with a dry chamois leather.

### REMOVING STAINS

The most common stains met with are caused by grease of different kinds, and most of them may be removed by the careful application of benzine, petrol, chloroform, or methy-

lated spirit. Four parts of alcohol to one part ammonia and about half as much ether as ammonia, is an excellent mixture for removing grease. Eucalyptus oil will also remove grease or oil from most fabrics, however delicate, without injury of any kind. Magnesia or French chalk laid thickly over the stain and left for a day and then brushed off will often prove effective. Blotting paper or brown paper placed over the grease spot and pressed with a warm iron is another excellent remedy. This should be repeated with fresh paper until the grease disappears. The iron should never be too hot.

Heated silver sand will remove grease from furs. The sand should be poured over the fur, while the latter lies on a table, and rubbed in all directions. For white furs pour flour over the article and well rub in. Dip the hands occasionally in methylated spirit, and then plunge into flour and well rub in all parts. Shake out well and hang up.

Ink stains on cloth may be removed by rubbing with a ripe tomato cut in half. Afterwards sponge with rain water. They may also be treated with hydrogen peroxide or weak acids. Oxalic and tartaric acids are safe to use, but they may weaken the colour. When this is so, a weak ammonia solution will often restore it.

A grass stain on white flannel will yield to methylated spirit. It should be rubbed a little to loosen the stain and, while still damp, immersed in warm soapy water and washed in the usual way. Petrol and turpentine are no use for grass stains. Dry powdered magnesia applied to the stain and allowed to remain for twenty-four hours may prove effectual when the stain is slight; it must be brushed off and the garment well shaken.

One of the best remedies for removing paint stains is chloroform. Kerosene, benzine, turpentine, naphtha, and alcohol are also effective. Naphtha and chloroform are best for coloured and delicate fabrics. Equal parts of alcohol and liquid ammonia, one part sulphuric ether, and sixteen parts water will remove oil paint.

Pitch and tar stains should be first loosened by applying lard, butter, or other grease, and then washed in warm water and soap. Turpentine, benzine, and alcohol may also be used with success.

A scorch mark, if not too severe, may be removed by rubbing with the flat side of a silver coin. Ammonia and water will remove rust. Vinegar will get rid of boot-polish marks. For spots and stains on velvet turpentine and chloroform are

effective, but care must be used with delicate colours. For stains on silk facings a little essence of lemon and turpentine applied with a rag will usually effect a change.

To clean white breeches mix pipe-clay and water into a thick paste, and then add a little powdered blue. Mix some of this paste with boiled milk until it has the consistency of cream, and lay it evenly over all parts of the breeches.

When all remedies have failed in endeavouring to remove stains on coloured garments, get a box of crayons and try to match the colour as nearly as possible. Dip the crayon in water and rub over the stain.

### MISCELLANY

To waterproof woollen cloth, taken 4 oz. of powdered alum, and  $4\frac{1}{2}$  oz. of sugar of lead; dissolve in three gallons of water and stir twice daily for two days. When perfect subsidence has taken place, pour off the clear liquid only, and add to it two drams of isinglass previously dissolved in warm water. Take care to mix thoroughly. Steep the garments in this mixture for six hours, after which hang up to drain and dry. Wringing must be avoided. To stop a leakage in a mackintosh or weather-coat and reproof the part affected, rub beeswax on the wrong side of the coat, then pass a hot iron over the waxed material. This will melt the beeswax and so cover the bare part.

For restoring the pile of velvet, sponge lightly the back or wrong side with ammonia and water; then steam in the usual way. Faded plush may be brightened by brushing it lightly with a clean sponge dipped in chloroform.

To raise the nap on cloth, soak the damaged part in cold water, then lay the garment on a board and rub with a half-worn hatter's card filled with flocks. Then hang up to dry and lightly brush the nap the right way.

Gloss or shine on worn garments may be temporarily removed quite easily, but as it usually indicates a rather advanced stage of wear, it is not easily removed permanently. Ordinary pressing with hot iron and damp rag is one of the most effective methods. Among the other suggested remedies, the following will yield more or less successful results. Apply a little oil of cloves, or a very weak solution of gum arabic, with a brush, lightly. Rub very gently with emery cloth, then sponge with a mixture of Castile soap, liquid ammonia, and water, rubbing briskly. In pressing afterwards, use a well-saturated "damp-



rag." Rub with turpentine or a solution of ammonia, or some strong coffee. A teaspoonful of powdered nut-galls in a cupful of hot water applied to the gloss will remove it. Apply a teazle, or half-worn hatter's card filled with flocks, and so try to raise a slight nap; then brush the pile so produced the right way, and damp it off. This, however, must be done with great care, as the glossy parts are usually thin and will not bear much friction.

## CHAPTER XXV

# A GLOSSARY OF TECHNICAL AND TRADE TERMS

Compiled by ARNOLD HARD

(Editor of "*The Maker-Up*" and "*The Manufacturing Clothier*." Author of "*Dictionary of Rayon Terms*", "*The Story of Rayon*")

### A

**Abbatre.**—A depressed pattern. Opposite to embossed.

**Abito.**—Italian term for clothes.

**Accordion Pleats.**—Narrow straight pleats.

**Accordion Stitch.**—"Tuck" and "float" knitted stitches in alternate formation.

**Acetate.**—Cellulose acetate differs from viscose and cuprammonium rayon in that it consists not of regenerated cellulose, but of a cellulose compound, namely the acetic-acid ester. This is soluble in suitable solvents and the resulting solution can be spun by extrusion and the filaments solidified by evaporating off the solvent which, in view of its value, is carefully recovered and re-used.

The physical characteristics of cellulose acetate lend themselves to the spinning of very fine and very strong fibres, whilst the fact that its affinity for dyestuffs is radically different from that of viscose, cotton, or wool, facilitates the employment of acetate yarns in conjunction with other fibres in order to obtain attractive cross-dyed effects.

**Ada.**—Coarse open canvas.

**Aeroplane Fabric.**—Plain weave fabric used for aeroplane wings.

**Alb.**—An ecclesiastical garment.

**Albert Cloth.**—Reversible, double-faced material, each side a different colour. Used for coats, suits, and wraps.

**Albert Cord.**—Plain weave silk or rayon and alpaca cloth.

**Albert Crêpe.**—Plain weave fabric from crêpe yarn.

**Alginate Yarns.**—Made from seaweed. They are being used

as the "scaffolding" for the production of fabrics which are otherwise either extremely difficult to make or which can only be made on very expensive machinery. A very valuable element of novelty, too, has been introduced into certain types of textile fabric.

For example, in the manufacture of some extremely light woollen fabrics the use of gossamer-like yarns is necessary, but it is only with very great difficulty that these are enabled to stand up to the weaving or knitting process involved. Now, however, these delicate yarns can be reinforced with a strong thread of algin which, when the piece has been woven and the finishing stages reached, can simply be dissolved away leaving the all-wool fabric intact. This allows all-wool fabrics of the lightest permissible weight to be woven with comparative ease.

Boucle or pile fabrics in wool have hitherto presented certain difficulties in manufacture. Now it is comparatively simple to wind a woollen thread round a strong algin thread, giving the former a certain length advantage, and if a fabric is woven with such a yarn and the algin core eventually removed by solution, we get, for instance, an astrakhan type of fabric made on comparatively simple machines.

Openwork and "lace" effects, too, can be obtained simply with the new technique and even for moquettes it is possible to use yarns in which the wool is wound round thicker algin threads so that when the latter are dissolved away the resilient wool retains its looped form.

**All-over.**—A term implying that the pattern is all over the piece. The design unit links up with itself on each successive repeat. For instance, a spotted effect is not an all-over design.

**All-wool.**—Any cloth that is composed solely of wool is correctly described as an all-wool. Cloth made solely of woollen yarn or worsted yarn; as, for example, an all-wool flannel (woollen goods) or an all-wool serge (worsted goods).

**Alpine.**—A good, strong and expensive woollen cloth, at one time fashionable for men's wear; made in plain-coloured or speckled effects. While not in vogue at present, it was formerly used by well-to-do folk for coats and breeches, also as a lining for overcoats.

**Alpaca.**—The woolly hair of the Peruvian llama; a lustrous cloth woven with weft of alpaca wool over a strong cotton warp; imitations composed of various proportions of wool, alpaca, and cotton; or wool and cotton, or pure cotton. Alpaca was first introduced into England by Benjamin Outram, of Halifax, who spun a rough yarn with it, which he wove into rugs, shawls, and

heavy wraps. It was not successfully utilised for the manufacture of cloth until Sir Titus Salt obtained smooth yarns from it, which he wove upon cotton warps. A large industry sprang into existence; but the fabric gradually lost favour, and cheap imitations made pure alpaca goods unprofitable. Mixed with cotton the material is used for dresses, summer suits or office coats and, in light weights, for linings.

**Amazon Cloth.**—A fine, lustrous, faced woollen cloth, made in various qualities, the lower ranges being composed of shoddy.

**American Cloth.**—Fabric coated with linseed oil, etc. Used for furniture, etc.

**American Shoulders.**—Shoulders cut broad and built up, to give the wearer an appearance of massiveness about the shoulder. The type of shoulder favoured in America to-day, it may be said, differs much from this style.

**Andalusians.**—A cloth woven of Spanish wool; worsted yarn composed of fine Spanish Merino wool.

**Angola.**—A fabric classed with flannels and other woollen cloths, but really composed of yarns made of mixed cotton and manufactured wools, designed to imitate mohair, or angora.

**Angola Yarns** (sometimes called Vigogne yarns).—These materials are woven into pseudo-woollen shawls, dress goods, and suitings. The yarns are produced from cotton or cotton waste mixed with shoddy, mungo, flocks, or extract.

**Angora Yarn.**—Spun from the hair of the Angora rabbit. Fabrics composed of Angora yarn have an electrical property, like that seen in the skin of a cat. As the hair of the Angora rabbit does not pelt, the fabrics made from it can be washed with hot soap and water without shrinkage. Soft and warm, and absorbing moisture, the goods are valued by travellers and sportsmen.

**Aniline.**—An oily liquid obtained by the reduction of nitrobenzene with iron and hydrochloric acid. Colourless when pure but rapidly turns reddish brown. One of the most important intermediates in the manufacture of synthetic dyes.

**Aniline Black.**—The best known fast black. Made by careful oxidation of aniline oil on the fabric. Classed as an oxidation colour.

**Appliqué.**—A cut-out design added by stitching. Also a design added by an adhesive such as plastic and coated with ground rayon, etc. *See* Flock Printing.

**Apron.**—A covering. Oldest known item of clothing.

**Arabesque.**—A Greek-Roman scroll design.

**Aralac.**—A milk casein fibre substitute for natural wool. Due to the numerous treatments undergone in process of manufacture it may be classed as a new chemical resin, not merely casein. Fibres are made in diameters from 1/1,000 mm. upwards. About 1 lb. casein is required to produce 1 lb. of fibre. The solution is forced through spinnerets into a coagulating bath, much in the same manner as rayon. The fibres possess softness, flexibility, resistance to hot water, and weave well.

**Ardil.**—A cream-coloured crimped resilient synthetic fibre derived from the ground-nut or pea-nut. Its manufacture eliminates the usual synthesis performed by the animal. The protein is simply extracted from the nuts with dilute alkali, precipitated and made into a spinning solution. The solution is extruded through fine holes in a spinneret and from thence passed into a coagulating bath resulting in the formation of fine filaments. The fibres may be mixed with wool, cotton, spun rayon, or rayon staple, and may be spun on either the cotton, wool, or worsted systems according to the type of fibre required. Absorbs moisture like wool. Possesses felting properties different to wool or fur which have scales on their surface, because it moulds and welds under heat and pressure. Fabrics made with 50 per cent. Ardil are hardly distinguishable from 100 per cent. wool fabrics. Product of the Imperial Chemical Industries, Ltd.

**Armozeen.**—A stout plain silk, usually black, used for clerical robes, and named from the old French word *armesin*, signifying taffeta.

**Armure** (silk).—A dobby woven cloth with a fancy effect repeating on a limited number of threads.

**Armure** (cheviot).—A dress fabric, composed of wool, generally black.

**Army Cloth.**—Fabric used in the making of military garments.

**Artificial Silk.**—The old name for rayon. The term "art" (a contraction of artificial) is misleading and should not be used.

**Astrachan** (Astrakhan).—Wool or lambs' fur of a curly character, coming from the town of Astrakhan, in Russia. Pile fabric made to imitate Astrakhan or Persian lamb cloth. Foundation cloth knitted or woven, usually of cotton, but now made with rayon pile and mohair yarns and by the use of Alginate (q.v.). A variation of plain weaves.

**Azoic Dyes.**—Colours which are made on the fibre as an insoluble pigment by diazotising and coupling.

**A 2-and-2 Check** would (as the name implies) be formed with two dark, two light, but could only be a check in plain weave, giving the well-known 4-pointed star effect. A 2-and-2 colouring in common twill would give a stripe and a step diagonal in 6-shaft twill. A tailor might very easily describe the common twill broken stripe effect as a check.

**B**

**Backwashing.**—A light washing process given to continuous slivers by a machine which also dries them.

**Back-and-fore Stitch.**—As its name implies, this is a combination of the back-and-fore, or running stitch; and consists in taking a back- and then a fore-stitch before the needle is removed from the material. The object is to get quickly over the ground. It is a stitch suited for linings and also for pockets; but when used for the latter purpose it ought to be done closely, and with good thread.

**Backed Cloth.**—A cloth which, in addition to the face fabric, has an under layer of extra weft, extra warp, or another fabric.

**Backing-off.**—Uncoiling the slack yarn from the spindle.

**Back-stitch.**—The back-stitch is the tailor's stitch. It is a sort of lock-stitch, differing from others by covering the whole of the surface between the stitches, with the thread exposed on the face of the material. A perfectly formed back-stitch, pulled home with a proper degree of tightness for the material in which it is placed, gives a perfect line of seam.

**Backwind.**—Unravelling a knitted fabric.

**Bad Cover.**—A defect in cloth caused by setting the warp in the loom too wide for the thickness of the yarns, or by irregular weaving.

**Basting up a Snarl.**—Creating a disturbance.

**Baize.**—A coarse open cloth, sometimes frizzed on one side. Formerly it was used for clothes. Such cloths were originally dyed a bay or brownish-red colour, hence the name, which is a corruption of the plural form.

**Balanced Cloth.**—A cloth containing the maximum number of ends and picks per inch of equal counts. Applied to cloths in which great strength is necessary.

**Balance Marks.**—Balance marks are guides to the workman in sewing the various sections together correctly, and indications to the cutter that such has been done. In trousers they are usually put at knee and hip, on both tops and undersides. By this means the balance of the whole garment is preserved; hence balance marks. In breeches they are varied to help in the location of fullness.

In coats balance marks may be fixed at various points, such as at side-seams, shoulder-seams, hindarm and forearm of sleeves.

**Balayouse.**—The strip of braid or other hard-wearing material sewn on the inner side of the bottom of a skirt.

**Bale.**—A compressed pack of wool, of a convenient form for transit. Weights: Cross-bred bales (2 packs)  $3\frac{1}{2}$ – $4\frac{1}{2}$  cwt. Merino bales ( $1\frac{1}{2}$  packs)  $3\frac{1}{2}$  cwt.

**Balk Back.**—A term used to imply that a soft back has been produced on the cloth leaving the back uncut in the finishing operation.

**Balloon.**—A week's enforced idleness from want of work. Perhaps from French *bilan*, a balance-sheet, figuratively a prison sentence.

**Ballooning.**—Spinning term for the flight of yarn between the front rollers and the ring on the ring frame. Also a weaving fault, especially with hard-twisted yarns when small loops appear on the face of the cloth.

**Ball Warps.**—Warps delivered in a ball by the spinner.

**Balmoral.**—A broad-crowned Scottish cap, woven or knitted, with a band fitting closely to the head, known earlier as the Kilmarnock, and later as the Tam O'Shanter.

**Bandana.**—A calico cloth in which white or brightly coloured spots are produced upon a red or dark ground, the effect being obtained by knotting the parts to be kept white, etc., thus preventing the deposition of colour when the whole piece is immersed in the dye bath. This mechanical resist method was first employed in India and the Indian Archipelago, where indigo dyeing originated, and is still extensively practised for the production of simple patterns, giving the name to a large range of handkerchiefs known as "bandanas."

**Bannockburn Tweed.**—A well-known name for a Cheviot cloth made with alternate threads of marl twist and solid colour, warp and weft. Originally made in mills at Bannockburn; now a staple product in all tweed mills.

**Baracan.**—A stout material, like moleskin cloth. Also a strong thick stuff made of camel's hair, used for garments in towns along the Mediterranean.

**Barathea.**—A soft-finished worsted cloth, woven in a broken-rib weave effect in staple colours such as black and blue; originally a product of the Bradford textile district. It was formerly regarded as a fashionable men's suiting, and for dress suitings is still popular. In khaki it makes up well for service jackets. The same weave in silk is used to face dress coats.

**Baronette Satin.**—A trade name for a sports fabric made of rayon with a cotton back; it is used for sports skirts and costumes. Georgette satin is a trade name for a similar fabric.

**Barre.**—Any pattern produced by stripes or bars extending crosswise of the goods.



**Barring.**—Equivalent of "excepting myself." A term that occurred often in the shop-bound conversation of working tailors. Example: "He has an ugly face—barring." If "the bar was not put up" a whistle from some shop-mate would mark the omission.

**Barry.**—A fault in fabrics, taking its name from the way in which it shows itself, that is, in bars either lengthways or across the piece. This defect may originate in either the combing, spinning, designing, weaving, or finishing operations.

**Basket Weave.**—A woven effect produced by various kinds of yarns, but more pronounced in a fabric of a solid colour whereby, instead of single threads interlacing in the loom to form a plain (as with the ordinary cotton) weave, two or more threads are laid together, both in the warp and in the weft systems of thread combination, yielding a pattern simulating a plaited cane basket, or an enlarged hopsack or mat appearance.

**Bastard Reed.**—A reed in which the counts at each side are coarser than in the centre, e.g. a 72's reed with a few inches at each side, 71's counts.

**Baste.**—This word is not only used in the sense "to baste a seam," etc., but also to describe a coat prepared for trying-on, because basting is employed in thus getting a garment ready. A full baste is a coat prepared with facings, linings, and wadding basted in; with collar tacked on, and tabs and buttons; but the term is also used sometimes when the linings and facings are not included. A forward baste would have the front edges made up, the shoulder, side, and back-seams basted, and the sleeves basted in; with the collar padded and tacked on. A shell or skeleton baste is one with canvases tacked in, seams basted, front edges turned in, one sleeve tacked in, and the collar basted on. Sometimes the pockets are put in.

**Basting.**—Basting may be defined as to sew or "tack" together with long stitches the parts of a piece of work, to hold them in place for the time being.

**Batik.**—An ancient process of resist printing which originated in Java. It is practised by modern craftsmen and imitated in machine printing.

**Batiste.**—A very fine fabric of mixed silk and wool; a class of light-weight, finely finished fabrics, heavier and wider than nainsook; originally made of linen, but now largely woven of cotton. Linen batiste is said to have been invented by a French weaver named Baptiste, in Cambrai, where a statue has been erected to him.

**Bayadere.**—Stripes in strongly contrasted colours, running

across the fabric. The name is derived from the garment worn by dancing girls in India.

**Beachcloth.**—Plain weave uncalendered fabric.

**Beaded.**—A lapped or raised side-seam to trousers.

**Beam.**—A long tubular rod, with flanges at either end, on to which a warp is wrapped from the warping machine.

**Beaming.**—The winding of a warp prior to weaving in a loom beam.

**Bearers.**—Bearers are used both for fly front and fall trousers. They are the sections fastened to the side seams to bear the weight or strain of the trousers, etc., when the fronts are opened, and also to fill up the parts cut away to make the falls. The bearers for whole falls contain the pockets. **BILSTON BEARERS** is a name given to a style of trousers similar to whole falls, but with deeper bearers. Bearers are also used for split falls. **POCKET BEARERS** are utilised with cross pockets. **FRENCH BEARERS** accompany fly-front trousers and consist of a continuation of the button catch with two or more holes, buttoning on to a strap which comes from the left side-seam, inside. Often ordered by corpulent men as a support for the abdomen; should fit a little closer than the actual trousers.

**Beaver.**—A fine woollen fabric with a napped finish similar to broadcloth. It was originally made in England, to resemble beaver fur, hence the name. The length of the nap varies greatly. A kind of beaver cloth used in millinery somewhat resembles a hatter's plush. The thirty- and thirty-two-ounce beavers used for uniforms and overcoats may be compared with melton. They do not have the hard finish of melton, but always show a nap. There are several variations of the finishing treatments accorded beaver goods, giving rise to such distinguishing classifications as "patent beaver," "fur beaver," "frosted beaver," "Moscow beaver," "castor beaver," "beaverine," etc.

**Bedford Cord.**—A substantial cloth made of worsted threads, usually of yarn twists of white and a drab shade or in solid colours as black and blue, so woven and finished as to produce a well-defined corded face like corduroy, the ribs running lengthwise of the goods. Such material is chiefly used for overcoatings, riding breeches, and livery garb. In all probability the name comes from the town of Bedford. Another definition reads: a smooth, corded fabric with cords running lengthwise. One set of filling yarns interlaces on the back except where it causes the depression between cords. The cords are more pronounced when warp yarns are used for stuffing. They are placed between the face of the cloth and the filling floats on the

back. May be worsted, silk, or cotton or combinations. And yet another: a texture in which the interlacing is so arranged that a warp surface fabric is produced with a rounded cord effect, running warp way, the indented effect being produced by two threads working plain. Silks and cottons and mixtures are also made up in the same design, and are called Bedford cords.

**Beetle.**—Wooden hammers which beat fabric to close up the threads and give a watermark effect.

**Beetling.**—A finish giving a flat surface.

**Beige.**—Natural or undyed fabric. The term is sometimes used to describe a material and sometimes a colour. For instance, it is defined by various authorities as a fabric of a twill character, somewhat loose in texture; and beige serge is spoken of as a cloth woven with wool in the natural colour.

**Bemberg.**—A trade name for cuprammonium rayon.

**Bengaline.**—A ribbed fabric. The ribs run crosswise, producing a substantial fabric resembling poplin but with a more pronounced rib. Plain weave.

**Bias.** Weft running at an angle of  $75^{\circ}$  with the warp. Also cutting or sewing on the bias.

**Bicycled.**—Machine work.

**Binding Threads.**—Ordinary or special threads by which two or more textures are bound together during the weaving process.

**Bird's Eye.**—A weave effect, in staple worsted suiting cloths; the clear finish given the fabric emphasising the minute indentations of the weave structure suggesting birds' eyes, hence the name. It is also spoken of as a diaper weave.

**Bleached Calico.**—The common cotton cloth which has been passed through a bleaching process, similar in quality to grey calico, but different in appearance.

**Bleaching.**—Whitening by sun or chemicals.

**Bleeding.**—A term applied to cloth or yarn from which, when subjected to scouring or milling, the colour runs, thus staining the lighter shades (or whites) with which it comes in contact during the operation.

**Blister Brocade.**—A crimped fabric.

**Block Printing.**—Printing fabric by hand with blocks.

**Bluff Edges.**—Edges made up in the usual way, but finished without outside stitching.

**Boarding.**—Finishing garments, usually knitted, to a definite shape by placing them on shaped boards and applying damp heat.

**Bobbin.**—Container for the product of intermediary drawing and spinning processes. Also for yarn for knitting and for sewing threads.

**Bodkin.**—A pointed instrument for piercing holes in cloth. A needle with a blunt point and large eye for drawing tape, etc., through a hem, etc.

**Body.**—A term applied to textiles, suggesting compactness, solidity, and richness of handle in the raw, semi-manufactured, or manufactured state.

**Bolivia.**—A woollen or worsted weft pile fabric, soft and velvety to feel. The tufts of pile usually appear in diagonal or vertical rows. Yarn or piece-dyed. In good grades it wears well, and is made up in ladies' coats and costumes.

**Bolt.**—An entire length of cloth from the loom, rolled or folded. Bolts vary in length.

**Bombazine.**—A fine stuff woven in an open twill with worsted weft on a silk warp. It is a fabric of ancient origin, originally of silk and known to the Romans as *Bombycinum*. In more recent days it has undergone a number of changes in its fibrous composition and weave structure and to-day is produced as above, with cheap imitations in rayon or cotton. At one time summer "dusters," popular for carriage driving, were made from yellow or grey bombazine, while black was in demand for mourning attire.

**Boot.**—Money. Originally bootmakers called money "boot"; grocers called it "sugar," milkmen "cream." A sub. on account of work started but unfinished. Asked for by the tramp tailor at the end of the day, to pay for his meal and bed. A generous master would give a "tall boot"; a little jeff. a "small boot." Boot was deducted from the reckoning on pay day, and was seldom given after the first week's employment.

**Botany.**—Originally Merino wool grown near Botany Bay, Australia. At the present time the terms Botany and Merino are applied to fine wool from the Merino sheep. It is usual to call the raw wools Merino and when processed, Botany.

**Botany Twill.**—A twilled mixture, the warp and weft of which are made from Botany wool.

**Bottom-shedding** (weaving term).—The raising of a portion of the warp from the lowest to the highest point to form a shed.

**Boucle.**—A novelty yarn and finish effect produced on cloths whereby very small drawn-out curly loops in the individual threads appear on the surface of the goods. The name is from the French *boucle*, meaning a buckle or ringlet. The knots or loops on the surface are frequently in imitation of astrakhan.

**Bound Edges.**—Edges finished with braid, etc.

**Box Cloth.**—A heavy and thoroughly milled, or fulled, woollen cloth like melton; it is, in reality, a heavy melton used for over-

coats. Its compactness and impenetrable quality due to much fulling in the process of manufacture, make it specially valuable for wear in cold and stormy seasons or where there is much exposure. In the old days of mail-coaching it was the ideal material for greatcoats, and received its name because it was used by driver and passengers exposed to the elements on the box of a stage coach. It is still used for livery greatcoats for coachmen, footmen, and grooms, etc. Another name for the cloth is Devon, from the county of its origin.

**Box Motion.**—An accessory to a power-loom adapted for the purpose of weaving cloth in which more than one count, quality, or colour of weft is used.

**Box Pleating.**—A method of folding cloth alternately in opposite directions to form box-pleats on one side.

**Braid.**—A narrow fabric used for binding and trimming.

**Breaking Test.**—Most rayons lose strength when wet. If a piece is taken between the thumbs and the fabric pulled by turning the hands outward, the wet rayon will break without the use of great force.

**Breech.**—The term used by military tailors for the seat.

**Brick Stitch.**—Stitches resembling brickwork—used for ecclesiastical garments.

**Bridle.**—A bridle is actually controlling gear, and therefore the term is aptly used for the piece of linen or other material which is padded on to the canvas along the crease or roll of lapel, to hold or control it.

**Bright Pick.**—A bright line in a fabric usually caused by uneven tension in winding.

**Brilliantine.**—Wiry fabric, like alpaca, but usually of higher lustre; made from Angora-goat hair. Used in the same way as alpaca.

**Broadcloth.**—A fine woollen cloth, usually woven plain, finely dyed, dressed, and finished. The original style was undoubtedly set very wide in the loom to allow for a considerable shrinkage, hence the name. It was the usual custom with coat and waistcoat (either frock or dress) of broadcloth to have the trousers of doeskin, the latter being heavier and more fitted for the purpose. When the dress coat was worn for day as well as evening wear, broadcloths of bright colours, such as blue, green, plum, claret, brown, etc., were the vogue. The term "broadcloth" distinguished it from narrower and inferior fabrics.

**Broad Silk.**—Silk a yard or more wide.

**Brocade.**—A fabric with decorative woven figures or patterns, usually floral. Made on a Jacquard loom. Originally it was

heavy silk with a pattern in gold and silver threads. Brocaded satin may show the pattern by the difference in reflection of light on the weave.

**Broche.**—An embroidered fabric in which the pattern is produced by several shuttles.

**Broken Ends.**—Ends in the warp which have broken owing to weakness or being too heavily tensioned. The breaking may have taken place during either weaving or finishing.

**Broken Picks.**—A defect in weaving caused by the weft breaking as it passed from edge to edge of the piece.

**Broken Twill.**—A design or plan in which the effect is that of an ordinary twill arranged in a broken or non-continuous order. In this variation of the regular twill weave the direction of the twill is reversed, giving a zigzag effect, to which the term "herringbone" is applied.

**Brushed Fabrics.**—Cloths which have a "nap" finish

**Buckling.**—A fault in weaving, due to tight threads and uneven tension.

**Buckram.**—A coarse cloth made of linen and stiffened with size or glue. Another definition gives it as a stout material made of hemp or low-grade flax yarns, woven loosely and stiffened with gum, used as a stiffening in dresses; for making hat shapes and for binding books. It is known mainly to tailors as a stiffening for "stand" collars for military uniforms.

There have been various suggestions as to the origin of the word. It has been said that its resistance ingeniously suggested the combined strength of a buck and a ram. Another fanciful assumption is that it was coined from two words, "buck" meaning to bleach or boil a cloth in lye or suds, and "ram" meaning to fill and make compact by force.

These explanations appear fantastic. A. S. Bridgland favoured the theory that it was named after Bokhara, the Tartar city, where a similar material was once made in a fine and costly form. Silks and woollens and other fabrics have, from time immemorial, been manufactured in that eastern city, and its bazaars gorged with the richest wares of Europe and Asia. It may also be said that the Bokhara district is notable for its hemp and other fibres employed in textile manufacture.

**Buckskin.**—A thick, heavily milled woollen cloth, usually woven in white or buff tint. Its high gloss finish gives it an appearance somewhat resembling kerseymere cloth, a distinguishing difference being that its twill pattern is discernible on the face. Its firm and serviceable texture, chiefly due to the prolonged fulling treatment given in finishing, likens it to a

buck's hide, which is responsible for its name. It is used for riding breeches and livery breeches, and at one time four-in-hand coaching overcoats were made from it.

A technical description is: a cloth of a fine warp surface, sateen twill texture; originally made of fine woollen yarn.

**Buckskin Weave.**—An eight-end twill pattern, largely used in the weaving of fine woollen cloths, indicating the appearance of the leather of that name. Another description is: a point-paper plan usually based upon the 8-warp sateen, to which a dot is added, thus producing an upright warp twill effect.

**Buggy.**—The strip of lining across back neck, which gives a finish at that part of the coat, when the back is otherwise unlined. In the wholesale trade when the lining comes 4" or 5" below the scye, it is still called a buggy; but in the bespoke it would probably be referred to as "half-lined."

**Bundle.**—A package of hanks. Usually 10-20 lb.

**Burat.**—A light woollen fabric, generally used for making priests', barristers', and college dons' robes.

**Burberry.**—A registered proprietary name for a weatherproof fabric or garment.

**Burl.**—A knot or lump.

**Burling.**—Originally the operation of removing burrs from cloths made of wool, but now synonymous with inspection of cloths. The cloth is hung over the top roller of a frame placed in a good light, and drawn over yard by yard, the burler marking the faults in weaving or colour, or picking out the burrs with his iron.

**Burrs.**—Vegetable impurities in wool.

**Burry Wool.**—Wool, heavily charged with vegetable and other impurities, removed by the carding engine.

**Bushelman.**—A jour (q.v.) who alters and repairs.

**Bustleman.**—Journeyman tailor who worked for travelling drapers.

**Butcher's Linen.**—A kind of bleached crash originally used for butchers' aprons.

**Butternut.**—Descriptive of a colour (brown) applied to a coarse woollen homespun fabric once extensively worn in the Southern States of America. It took its name, which was a sort of badge of economy, from the fact that the cloth was dyed with the bark of the butternut or walnut tree.

## C

**Cabbage.**—Material left over from garment making. In the case of a "small jeff" making-up customers' own materials it is, correctly, "cabbage." In the case of a journeyman tailor, finding that he has trimmings or sewings left over from a job, it is called "crib."

**Cabled Yarns.**—The redoubling of doubled threads to give a smoother, more regular and stronger yarn. Mainly used for tyre-fabric yarns.

**Cadet Cloth.**—The regulation bluish-grey woollen cloth of standard colour, composition, structure, and weight provided for uniforms for cadets at the United States Military Academy, and adopted also by other public and private military schools, etc. The shade of colour is attained by a corded mixture of definite percentages of indigo-dyed wool and bleached white wool, spun into woollen yarn and woven and finished like a heavy flannel.

**Calamanco.**—A woollen cloth woven with a variegated warp which shows checks on one side of the cloth, formerly manufactured almost exclusively in the Netherlands, but now made at other Continental towns and in England.

**Calendering.**—The operation by which textile fabrics are pressed smooth and made lustrous. The calendering machine consists of rollers, technically termed bowls, placed above each other in contact, the pressure of which is regulated so that the cloths passed through may be pressed as required.

**Calico.**—A cotton material. The name is derived from Calicut, India, where the cloth was first printed with wood blocks by hand.

**Cambric.**—A fine muslin cloth made of fine flax or cotton. The texture of linen cambric is regular, clear, and fine, with a thready feel. To obtain the same result in cotton the warp must be hard and fine, and is composed, as a rule, of Egyptian cotton. The material is used for handkerchiefs and fine underclothing and certain makes are said to have a limited use as a tailor's trimming. Originally made at Cambrai.

**Cambric (lining).**—A thin, narrow, stiff, glazed cotton fabric made from poorer yarns than underwear cambric. May be white or piece-dyed. It is always sized, and has a high polish, on the right side. Does not launder. It is used for linings, pattern modelling, and fancy dress costumes.

**Camel's Hair.**—A fabric with a hairy surface made entirely or partly of camel's hair. In cheaper grades, cow hair is used.



when the material is called camel's-hair back. Used for coats, overcoats, and horse blankets.

**Camlet.**—The generic term for goods composed of camel's hair, or imitation of such fabrics. Some of the kinds are: **Camblet**: a thin stuff originally made of camel's hair, but now of wool and silk, or goat's hair and wool or silk. **Camelot**: a low-grade quality of cloth, woven of flat hair or hairy wool. **Carnoca**: a cloak or mantle fabric consisting of camel's hair and silk.

**Campbell Twill.**—An 8-thread weave of the irregular sateen derivative class—also termed Mayo, or Campbell coating. According to an authority on the subject, in 1887 Campbell and Corkscrew twills were mostly worn for "best." It is also known as "Scotch" twill, probably because it originated in Scotland; but Mayo or Campbell is correct.

**Cangette.**—Small serge twill: said to have been manufactured first at Caen, whence the name is derived.

**Cannelle.**—A cloth with a ribbed weft effect; also called rep.

**Canton Crêpe.**—Same as crêpe-de-Chine, only heavier and richer-looking.

**Canton Finish.**—A dull mangle finish imparting to cotton fabrics a firm feel, but without harshness.

**Canton Flannel.**—A cotton flannel, having a twill weave face to the cloth, with a soft down nap on the back. Used for pocketings, linings, undergarments, and bath robes. It is not strictly a flannel, being cotton. The name is derived from Canton, China, which city did a flourishing business in such stuff.

**Canton Linen.**—Commonly called grass cloth, Chinese grass cloth, or grass linen. A fine, translucent fabric which looks like linen. Made of ramie fibre (china grass). It wrinkles like linen, but has a distinctive, clear, oiled appearance due to the lustre of ramie fibres when not twisted. It is much worn in China in the stiff (or natural gum), unbleached state. Mostly hand woven. Cool and durable. Bleached, or dyed blue.

**Cantoon.**—A kind of stout fustian, with a cord effect on one side.

**Canvas.**—Originally a cloth made with hemp yarns, and named from the word *cannabis*, signifying hemp; but the term has come to be applied to rough, heavy fabric woven of flax and cotton, and sometimes jute. The lowest grades of canvas, made of jute or rough hemp, are used for outside coverings of packages; better grades, mostly made of flax or linen, range from the gum-stuffed material used for inside linings or heavy

garments, softer makes also for interlinings, up to finer cloths for making good-class towels. The linen make is probably the best for interlining coats.

**Caracul.**—An imitation of Astrachan fur, woven with a lustrous wool pile on a plain ground.

**Carbonising.**—A process, in which wool is immersed in a solution of sulphuric acid, and heated to a known temperature, by which means vegetable impurities are disintegrated and destroyed.

**Carding and Scribbling.**—An operation by a machine consisting of multi-sized rollers travelling at variable speeds for the opening and straightening of wool fibres.

**Casein.**—Yarns and fabrics made from buttermilk. Known as protein rayons.

**Casement Cloth.**—A linen fabric, used for light summer dresses; a fabric, either linen or cotton, woven twill, herringbone or plain, and worn by ladies; a plain linen used as curtains for casement windows. Mohair, alpaca, lustre, and all-cotton fabrics, on occasion, are known by this name.

**Cashan.**—A heavy twill cotton cloth, resembling sillesia, but heavier.

**Cashmere.**—A fine, light-texture warp of cotton or wool; weft always of a fine Botany yarn; weave 2/1 weft twill. The warp is set fairly close, but a great number of picks per  $\frac{1}{2}$ " are inserted, thus giving what is known as the "Cashmere Twill," or "Plain-back." Other definitions are: a light-weight dress fabric, originally made from the fine soft wool of the Cashmere goat, but now (both in England and America) from soft, native wools. It is similar to Henrietta, but not so closely woven or highly polished. And: a material in solid staple colours for overcoats and in fancy effects for vests, made of fine-quality woollen yarn, and given a very soft finish to resemble its prototype, an Asiatic cloth made from the downy hair of the wild Kashmir goats of India and Chinese Thibet.

**Cassimere.**—A 4-end twill weave, "two-and-two" in technical phrase, and the pattern most frequently employed in the manufacture of woollen goods. The exact meaning of the term has been lost, probably because of a confusion between "kersey-mere" and "Cashmere," the former being an open sort of coarse woollen cloth. At any rate, cassimere is now very loosely applied to various grades of woollen and worsted cloths woven 2-end two-and-two twill.

Another definition reads: general name for a class of cloths in fancy effects, made of hard twisted woollen yarn, usually

woven with a twill and finished with the face side closely sheared; used principally for men's suits.

**Castor.**—A heavy quilted all-wool face-finished fabric suitable for overcoats; it is heavier than kersey, but a little lighter than beaver. The word is also used to describe a ladies' glove made of beaver skin, a silk hat, and a tall hat made of beaver.

**Cat's Face.**—A very small shop opened by a journeyman just starting as "a small jeff": sometimes just the front room of a dwelling house, with a few pattern bunches and a fashion plate in the window. "He has opened up a cat's face"—*Tailor and Cutter*, January 1930.

**Cellulose.**—A constituent part of plant life, from which most types of rayon are made.

**Chain.**—Another name for warp.

**Chain-stitch.**—This is exclusively used for ornamentation, and is in reality an elongated loop-stitch, formed in precisely the same manner, except that the needle is put forward instead of sideways, and begun from the right instead of the left.

**Chain Twill.**—A twill with a chain effect, caused by the use of a two-fold weft and a large amount of shrinkage width which is allowed to take place during finishing.

**Chain Weave.**—A cloth weave, the face effect on clear finished staple worsted goods being that of a succession of small cable-chain links in a narrow diagonal twill throughout the fabric. Johann Erckens Sohne, cloth manufacturer, Burtscheid, Prussia, brought out this design, with the result that the "Erckens" chain weave, like the well-known "Clay" diagonal, had many imitations.

A simpler definition is of a chain twill, a twilled fabric of a chain character or appearance, obtained by a combination of weave and material.

**Challis, Challie, or Chally.**—Light-weight woollen material in smooth weave. Has beautiful plain and printed colour combinations; wears satisfactorily, and is easily cleaned. An excellent material for dresses and negligés.

**Chamois.**—While not actually a cloth, chamois is a serviceable tailor's trimming material; it is used for pocketing, for lining ladies' riding breeches, and in cold countries for interlining coats. Real chamois is the dressed skin of the small antelope or chamois living on the ridges of the Alps. Imitation chamois is made from the split hides of young bulls, or the skins of sheep.

**Charmeuse.**—Registered trade name of Bianchini, Ferrier & Co. A light-weight, rich-looking soft satin with a dull back. It is sometimes described as a very soft satin with a subdued lustre,

due to the twist in warp. It drapes well. Crêpe charmeuse is clinging and has a dull finish.

**Check.**—The term given to the square appearance produced on a fabric by employing a special weave or two or more colours of warp and weft specially arranged to give this appearance. Another definition reads: a rectangular pattern formed by crossing warp and weft of different colours upon each other, or by changing the weave so as to form squares on the width and length of the cloth. A check may be formed very simply by weaving so many ends twill and so many plain, and reversing on the repeat, the warp ends woven twill in the first instance being woven plain in the second.

**Cheese Cloth.**—A coarse muslin originally used for wrapping cheese; sometimes used for trimming or pattern modelling.

**Cheeses.**—Paper containers on which yarn is wound to form a package with parallel edges.

**Chenille.**—A yarn with a cut pile protruding all round at right angles. Used for filling in cloth, also for fringes, tassels, etc

**Cheviot.**—A rough woollen fabric, either of staple or fancy character, and made in various weaves, but usually with a twill predominating; used for suits and overcoats. The name refers to the Cheviot Hills of Scotland, the sheep of that region yielding rough, shaggy wool. By a system of napping in worsted cloth finishing by which the fibres of the yarns comprising the material are raised to form a rough nap, "worsted cheviots" are produced. To give another definition: the kind of woollen cloth woven on the Scottish Border with the wool of the Cheviot sheep, and formerly the name given to that class of goods as distinguished from Saxories, the finer class of woollens. The term is still applied to all kinds of rough tweeds, though Cheviot wool is not now extensively used, and a large proportion of those fabrics are woven with shoddy yarns. A sufficient definition is: all woollens of coarser grade than 56's quality.

**Chiffon.**—A thin gauze-like fabric with soft or sometimes a stiff finish. Chiffon cloth is heavier in weight than chiffon, and more durable. As a descriptive term, it indicates light weight and soft finish, as chiffon velvet or taffeta.

**Chinchilla.**—A soft-bodied woollen cloth used for winter overcoats, the face side of which is covered with small nibs or tightly twisted tufts. These nibs are treated in the cloth-finishing operation, whereby the fabric is run through a specially constructed machine provided with a flat metal plate covered with strong corduroy or corrugated rubber. This plate is lowered upon the cloth (a downy nap having previously been raised on the goods),

and when the said plate is given a circular motion, the nibs are rubbed upon the intended face side of the material. The name is taken from Chinchilla, a village in Spain, where such a kind of cloth was first made. The fur named Chinchilla is of a pearly grey shade, obtained from a small animal of the rodent species, native to Chile, South America, and used for muffs, stoles, scarfs, and other fur articles of wear. It is very costly.

**Chuck a Dummy.**—To faint. From the ludicrous appearance of an overturned tailor's dummy. In the Army the phrase was used in the same sense.

**Circular Fabric.**—Fabric woven or knitted circular.

**Cire.**—A bright effect produced on satin, ribbon, etc., by application of wax, heat, and pressure.

**Clapham Junction.**—A draft with many alterations or additions.—*T. & C.*, February 1930.

**Clay Worsted.**—A fabric with a twill similar to serge, but with the diagonal lines lying so flat to the surface as to be almost imperceptible. This particular weave owes its name to its long association with the mill products of J. T. Clay, of Rastrick, Yorkshire. "Clay" weaves, or "Clay" diagonals, have come to mean a special weave formation rather than the output of a certain cloth manufacturer.

**Cloudy.**—A defect due to uneven dyeing or steaming of the piece.

**Cloud Yarn.**—A term given to yarns of irregular twist obtained by alternately holding one of the component threads while the other—being delivered quickly—is twisted round it, and then reversing the position of the two threads, thus producing alternate clouds of the two colours. This effect may also be produced by the action of the bar on the twisting frame coming in between the two threads to be twisted.

**Coating.**—Worsted in weights suitable for men's wear.

**Cobblers.**—Pieces which have been dyed and have to be returned to the dyer on account of faults.

**Cobourg.**—A cloth made from cotton warp and Botany weft, with an interlacing of the 2/1 or cashmere weave.

**Cock.**—Master who minutely examines a finished garment.

**Cocksparrow.**—Wing effect at back of a coat.

**Cod.**—Tailors' term for a booze. Two days at the beginning of a week would be spent "on the cod"; then overtime for the remainder of the week to make up the lost time. Example: a hard drinker would be referred to as "a powerful cod."

**Codge.**—To repair a garment roughly, clumsily, unskilfully. Example: "It was a coded job" (adj.). "I don't want you to codge this" (v.).

**Codger.**—Alteration tailor.

**College Cloth.**—A soft make of thin woollen cloth, something like Russell cord.

**Combination Twill.**—A twill produced by combining two simple twills together, thread and thread, or two threads and one thread, etc.; or pick and pick; or two picks and one pick, etc.

**Combinations.**—A term which may refer to yarns, fabrics, or garments. (1) A combination yarn may be composed of two or more yarns having the same or different fibres or twists; one yarn may have a high twist, the other little or no twist; one may be viscose and the other acetate varn. (2) A combination fabric is one which employs the above yarns, e.g. mossy crêpes, romaines, alpacas, etc. (3) An undergarment.

**Combing.**—A process which produces smoother and finer yarn by eliminating the shorter fibres. A continuation of the carding process (q.v.). A type of lace.

**Condensation.**—Process by which a liquid or gas becomes solid by cold, e.g. withdrawal of heat, or by increase of pressure, or by both.

**Conditioning.**—A method by which the amount of moisture content in a fabric is ascertained.

**Connaught Man.**—A piece of cloth or lining found inside a garment.

**Continuous Filament.**—Rayon fibres manufactured in a continuous filament as distinguished from cotton, wool, or spun fibres which have short staples.

**Cop.**—Yarn arranged in conical shape on a paper base. A small cylindrical package of yarn with conical ends produced on a mule or a winder.

**Cop Dyeing.**—Dyeing weft yarn in cop form. The cops are placed on perforated hollow spindles in the dyeing machine, and the dye liquor is pumped through the yarn from the centre and outside of the cops.

**Corduroy.**—The word is the anglicising of a French phrase, *corde du Roi*, meaning "cord of the king," and so called because it was originally made and exclusively used for clothes for the huntsmen of a certain Bourbon King of France. The material is technically classified as a "pile" fabric, being a strong corded velveteen made of cotton, with the ribs in regular repeat on the face of the goods running lengthwise in the piece. The back is finished plain. Colours are staple and solid, including, besides black and white, blues, browns, greens, greys, and their various shades; also in mottled effects known as partridge cord. The pile is made of mercerised yarns formed by an extra filling or

weft in the loom. A special cutting machine secures the round effect on the pile. The size of the rib gives it distinctive names, thus: Thickset: the narrowest rib made; 9-shaft, ribs 9 to the inch; 8-shaft, ribs 8 to the inch. Constitution: very wide ribs.

**Corkscrew.**—This, in tailoring, has nothing in common with a certain spiral steel instrument looked upon by prohibitionists as a symbol, for the old-time weave of cloth thus named has no circular or spiral pattern but is, in reality, a ribbed twill. How it got its name is unknown. In its loom construction only the warp-threads of the fabric are made to appear on the face, and the design is limited to clear finished staple worsted suitings. A technical description of a corkscrew cloth is: a closely set fabric usually made from fine worsted yarns, and presenting the appearance of a warp rib running almost in the weft direction; and of a corkscrew weave: a twilled warp rib running at a low angle.

**Cottonade.**—A fabric made in imitation of fancy cassimere for men's wear; sometimes simply a cotton material imitating something else.

**Cotton-back.**—A double or extra warp cloth, the upper side or face being of worsted or woollen yarns while the underside, or back, is constructed of cotton yarns. If a double fabric, the face and the back are usually of different weaves, both ingeniously interstitched together in the process of manufacture.

**Cotton-warp.**—A cloth in which the warp system is of cotton yarns and the weft of worsted or woollen yarns. Cotton being a comparatively stronger fibre than wool, it is thus used for the warp rather than for the weft, to withstand the strain and friction of the threads incidental to weaving; hence such a self-descriptive name for the fabric.

**Cotton Worsted.**—Imitation worsted cloths, either of fancy or staple character, but more often in fancy colour and weave effects, woven from combed cotton yarns, and given a hard "worsted" finish. Made for the very cheap clothing trade.

**Counts.**—The number of yarns, or threads, per inch. *See also* Denier.

**Coutil.**—A close weave drill used for corsets.

**Covert Coating.**—A medium-weight cloth of woollen or worsted yarns. The warp is formed of two-ply yarns, one of which is white (slightly twisted). This gives a speckled effect in colour. Colours: castor, tan green, grey, or drab. It wears well, and is used for overcoats, riding habits, suits, etc. The term is sometimes applied to fabric that have an appearance akin to the standard fabric. The original use of such material for shooting

dress favours the assumption that the name came from the thicket or covert in which the pursued game took refuge.

**Crash.**—A rough texture in linen or cotton, or a combination of the two. Various effects are produced by close or open weaves, and by rough or smoothly spun yarns. Colours: natural, bleached, half-bleached, or dyed. Among other uses it is made up in dresses and suits. From the Latin *crassus*, meaning "coarse."

**Cravenette.**—Registered name of B.D.A. for a weatherproof cloth. Named after Craven, its inventor.

**Crêpe.**—One kind of crêpe is thin, crimped black gauze made of silk or cotton; used as a mourning accessory material. Crêpe, used by tailors for clergymen's and elderly men's garments, is a soft, lustre-finished worsted cloth, with the weave on the face of the fabric presenting the appearance of minute wrinkles, and dyed black.

**Crêpe de Chine.**—A fabric produced from a fine silk or rayon warp and a right and left (open band and cross band) tightly twisted worsted weft, this latter during the finishing operation disturbing the straightness of both itself and the warp, thus producing a crêpe effect. Fabric between a canton and a flat crêpe.

**Crêpe Weave.**—An interlacing of threads and picks in a more or less mixed or indiscriminate order to produce an appearance of a finely broken character, usually associated with crêpe cloths.

**Crêpoline.**—A fabric of a warp rib character, in which the regular order of the weave is so broken as to give it a "rib-crêpe" effect.

**Crêpon.**—A structure, as the name implies, of a crêpe-like character, this being obtainable in at least five ways: (a) by combination of materials; (b) by combination of weaves; (c) by combination of (a) and (b); (d) by mechanical arrangement during weaving; (e) by subjecting fabrics specially constructed to a special chemical process during finishing.

**Crib.**—Left-over material. *See* Cabbage.

**Crimp.**—Name given to describe a wrinkle or crumple in the cloth.

**Crinoline.**—Originally a stiff fabric composed of horsehair and cotton for holding out a lady's dress, and later a petticoat expanded with hoops of whalebone or steel; a kind of hat frame made of horsehair, or imitation of it, stiffened and shaped. There is a make of haircloth used for interlining, called crinoline.

**Cross-ball Warping.**—A form of ball-warping in which the yarn forming the warp is wound on to a large tube in open spiral



coils in the form of a cheese (q.v.). This is done so that the yarn is in a more convenient form for bleaching or dyeing.

**Cross-bred.**—A term applied to wools obtained from sheep of mixed breed. The bulk of the wool used in manufacture is cross-bred; it is strong and useful, but lacks fineness and high quality.

**Cross-dyeing.**—Different fibres react differently to dyestuffs. Cross-dyeing is the process of dyeing stock yarn or fabric having different fibres present in such a manner and with such dyes that some of the fibres are not coloured or become indifferent colours to other fibres in the same material.

**Cross-stitch.**—This is used for ornamentation, or as a substitute for felling in thin and washing materials, or those liable to fray on the edge. The formation of the stitch begins on the left and consists in passing the needle alternately on and off the edge, slightly through the material and in advance of the last stitch. A development of the cross-stitch producing two distinct appearances is also occasionally used for ornamental purposes.

**Crow Twill.**—The 3/1 twill; the simplest form of four-end twill, used in producing swansdown and other twilled goods.

**Crowsfeet.**—More or less irregular indistinct markings on dyed or finished goods caused by creases during kier boiling or dyeing.

**Crumbs.**—Cellulose pulp which, after being treated with caustic soda and passed through the disintegrating machine, is used in manufacture of rayon by the viscose process.

**Crushed Beetles.**—Poorly made buttonholes.

**Crutch, or Crotch.**—A fork; the angle formed by the parting of two legs or branches; the fork of trousers. A CRUTCH LINING is that which is placed at fork to cover the junction of the four seams. A CRUTCH PIECE is a piece sewn on to the undersides at fork, when the material is not wide enough.

**Cub.**—Apprentice or learner.

**Curly.**—Troublesome; especially "to get curly." Presumably from a cloth curling.

**Curtains.**—A term used to describe the pieces of material, usually of same fabric as waistband linings, put across the top of undersides from side-seam to seat-seam.

**Curved Twill.**—A waved pattern produced by a graduated variation in the twill weave.

**Cutting Turf.**—Tailor's term for working in a particularly unskilled and clumsy manner; meanwhile making much more bodily movement than the job warrants. Making up in movement what is lacking in skill, precision, and craftsmanship.

**Cutting your own Flap.**—A tailor who is looking after himself.

## D

**Damask.**—Takes name from Damascus. A figured fabric.

**Dam-brod.**—Black-and-white check squares forming a pattern.

**Damp Rag.**—Journeyman's term for a depressing person.

**Dandy Canvas.**—A rather heavy make of flax material, used to interline coats.

**Darkey.**—Sleeve board.

**Dead Horse.**—Working on stuff already paid for.

**Delaine.**—A light all-wool cloth of plain weave. It is usually printed in various designs and colours. The term probably has its origin in *Mousseline delaine*, signifying wool muslin.

**Delustering.**—Rayon yarns naturally have a sheen or brightness. They can be delusted by using either chemicals or pigments or mineral oil. This process usually takes place before extrusion. Reducing the natural brightness of rayon yarn.

**Denier.**—The fineness of a rayon is indicated by its "denier" and is governed by the weight of a given length of a single filament or yarn. It is expressed by weight (in grams) of 9,000 metres. Thus, if a single rayon filament weighs 5 grms. per 9,000 metres it is of 5 denier, so that a yarn composed of 24 such filaments twisted together will be of 120 denier. Rayon yarns are generally specified by two numbers, the first indicating the denier and the second the number of single filaments present. For example, a rayon yarn 120/36 is of 120 denier and results from twisting together 36 filaments each of 3½ denier. In a yarn of 150/30 there are 30 single filaments each of 5 denier. Rayons (single filament) are classed as finest, fine, normal, and coarse, or 1·5, 1·5-2·5, 2·5-3·5, and 3·5-5 denier, respectively.

**Denim.**—From Nîmes, *Serges de Nîmes*, a coarse twill.

**Derby Tweed.**—A hard make of woollen cloth finished in a twill pattern.

**Devon.**—A very heavy make of woollen cloth finished with a bright smooth surface. Mostly made up for livery overcoats; same as Box-cloth.

**Dhoti.**—An Indian cotton garment piece worn by the men round the waist and over the thighs; worn 2 to 7 yards in length, and 2' to 4' in width, with a figured pattern at one end always and occasionally at both ends; the plain-woven striped cotton fabric manufactured in Lancashire to supply Dhotis to the lower-grade natives of India; also Dhooti, Dhuti, Dhooty, and Dhotee.

**Diagonal.**—A weave formation, produced by any kind of yarn, in which the cloth design, instead of describing perpendicular or horizontal lines, has straight oblique welts at some angular degree, in regular repeat through the fabric; in other words, a twill. When a "diagonal" is spoken of in the trade it is understood to mean a hand-finished staple worsted cloth with a well-defined right-hand twill face, as the Clay Diamond, or a standard serge.

**Diamond Twill.**—A lozenge pattern, produced by reversing the weave of warp and weft in a common twill.

**Diaper.**—A fabric on which small square figures are woven. Formerly diaper was a silk fabric, but at present the name is chiefly associated with linens having a small diamond-shaped pattern or figure in a square, though the fabric is also imitated in cotton.

**Dice.**—Small squares of different colours. Diced patterns are used for edgings of dresses, stockings, etc., and as tartan for the bands of Highland bonnets.

**Dimity.**—A stout cotton cloth similar to a fustian, but not usually so thick in texture, being frequently figured with raised stripes. In the seventeenth century, we are told, Manchester imported cotton from Cyprus and Smyrna, and worked it into fustian, vermilions, and dimities. It is said, however, that dimity was originally brought from India.

**Dirndl.**—A full skirt gathered into a tight-fitting deep waistband.

**Doeskin.**—A closely woven, face-finished woollen cloth, generally a warp-faced twill, heavily felted, and cropped to a fine, smooth surface so as to resemble the skin of an animal. Another definition: a fine woollen cloth made from the best Botany wool, finely spun and finely set in the loom, with the five-sateen warp interlacing being employed. This fine black cloth of compact weave and finish was at one time made into dress trousers to wear with coat and waistcoat of broadcloth. It is still used for livery trousers.

**Domett.**—A flannel cloth with a cotton warp, napped on both sides and used extensively for warm linings, shirts, and such purposes. If a tailor had to define this material he would probably do so in these terms: a soft make of woollen material, very loose and spongy, used mostly for padding, and especially to fill out the fronts of a dress coat under the silk facing.

**Double Cloth.**—A cloth woven with two warps and one filling, one warp and two fillings, two fillings and two warps, or with a fifth set of bindery yarns to unite the two cloths. Both sides may be alike or show a pattern reversed in colour or design.

**Double-faced.**—The term applied to a fabric that can be worn with either side on the outside.

**Double Leviathan.**—An embroidery stitch consisting of a large cross-stitch with long cross-stitches filling the holes on each side, and also an upright cross-stitch over the whole.

**Double Picks.**—A weaving fault that causes a thick line across the piece where two picks are woven together in the same shed.

**Double Roving.**—The spinning of two rovings into a single yarn.

**Double Throws.**—Yarns made up from a number of single yarns that are twisted together at two doublings. Cabled varns (q.v.).

**Doubling.**—The twisting together of two or more threads to make a stronger or fancier yarn.

**Doubling Wefts.**—Single yarns spun with fewer turns per inch than ordinary warp yarn; more for weft than for weaving.

**Drab.**—A thick woollen fabric, generally of a reddish-brown colour.

**Drabette.**—A twill cotton material of rather hard finish, usually drab in colour.

**Draft.**—A draft (or draught) is a sketch, drawing, or plan. To chalk a garment out by system is to make a draft. The instruction "to draft" means to draw.

**Drafting.**—Drawing out or reducing the thickness of a continuous length of material in thread form.

**Drap.**—French for cloth.

**Drap d'Alma.**—Soft, double-diagonal twill. A good fabric for dresses and suits.

**Drap d'Ete.**—A worsted fabric, used principally for ecclesiastical garments; very fine twill, and closely woven.

**Drape.**—An adjective describing the way a fabric falls when hung. The stiffness or draping quality varies with the structure and finish of the fabric.

**Drawing (Sewing).**—This is a stitch sewn on the surface for the purpose of joining two double edges together, so as to give it the appearance of being seamed in the ordinary way, as in the case of collar ends. It consists in alternately passing the needle through each double edge, and drawing the thread moderately tight, so as to pull the two edges close together. Another form of drawing is a stitch substituted in the case of thick materials, to join two edges together in place of serging. The stitch is formed by passing the needle alternately under and over each edge of the cloth.

**Drawing (Spinning).**—The first process in worsted spinning,

whereby tops are levelled out and reduced to the required thickness for spinning.

**Drawing-in** (Tailoring).—May be described as a running stitch drawn tight so as to gather the material more or less upon itself; but in this form it is seldom used by the tailor, except for basting purposes. There is another form of drawing-in, used for the production of piping in various descriptions of robes, as in the gowns of barristers, etc. These are made of thin material, the backs and sleeves being gathered, in the form of piping, on to a shoulder-piece.

**Drawing-in** (Spinning).—The indication of the order, i.e. drafting, on the loom. The dressed warp threads are carried through the mails of the healds in the order indicated by the drafting supplied by the designer.

**Dress**.—Clothing, especially outer wear. To take the "dress" from a pair of trousers is to cut a section from the right side at fork, to make it fit as closely as the left. To finish fabric.

**Draughts**.—Trousers.

**Drummer**.—Trousers maker.

**Duck**.—A heavy canvas-like cotton fabric used for tents. Usually two warp yarns are treated as one in weaving. Bleached, unbleached, dyed, or printed. In lighter weights it is used for men's and women's suits and middies. It is so called because it sheds water.

**Duffel**.—A thick woollen frieze cloth having a thick nap; a cloth woven with cotton warp and an open-spun woollen weft, used for warm loose robes and dressing-gowns. This is said to be one of the historic names connected with the industry, and probably derived from the town of same name in Brabant (Flanders).

**Dungaree**.—A coarse cotton fabric, usually dyed blue, worn originally by Indian coolies, but now in general use among firemen and engineers.

**Duvelyn**.—A soft velvety material, first made from spun silk. It may be wool or silk, or a combination. Fine soft woollen yarns on face. Fine downy nap raised with an emery cylinder. It is of Continental origin and is known under a variety of names, such as "velours," "mouseskin," etc.

**Dyeing**.—Colouring fibres or fabrics.

**E**

**Ecru Silk.**—Silk from which only a small amount of natural gum has been removed.

**Eider-down Cloth.**—A warm, light, elastic cloth with heavy nap on one or both sides. The surface is napped to give a light, fluffy feel. Also name for a quilt made from the down of the eider duck.

**Elasticity.**—Term used to indicate the power of recovery to normal of fibres and yarns which have been stretched by tensile stress.

**Ell.**—A measure of length equal to 37·2". Used as a cloth measure. English ell, 45"; French ell, 46·79"; Scotch ell, 37·2".

**Elongated Twills.**—A class of twills in which the angle is greater than 45 degrees.

**Elysian.**—Heavy woollen cloth, napped in a wave-like pattern. Used for overcoats.

**Embossing.**—The process of impressing a pattern on a finished fabric by pressure of engraved rollers in a two- or three-bowl calender. (*See also* Schreinerling).

**Emerising.**—A fine nap finish applied to certain fabrics, including rayon, to resemble suède or chamois. Produced under pressure of emery-covered rollers which revolve rapidly in contact with the fabric.

**End.**—Warp thread or yarn.

**Eolienne.**—Similar to poplin, but lighter in weight. Usually silk warp with cotton or worsted filling. From the Greek *Æolus*, "God of the Winds."

**Epingle.**—Fine rib effect running cross-wise of cloth. A variety of fabrics are referred to as epingles.

**Eponge.**—French, meaning "sponge." A soft, loose fabric similar to ratine, cotton, wool, or silk. The warp is usually hard-twisted, with nubby or looped filling yarns. Made into dresses and suits.

**Estamene.**—A cloth made from cross-bred yarn, usually employing the 2/2 or 3/3 twill. It is given a raised rough finish.

**Etamine.**—Soft, light-weight woollen in plain open weave. Used for Shirred and Pleated dresses.

**Extra Warp or Weft.**—The term given to warp or weft threads which are added to a single cloth with the object of (a) increasing the weight of the cloth; (b) figuring the cloth; (c) both increasing the weight and figuring at one and the same time.

**F**

**Fabric.**—A thing put together. Any kind of article made by a combination of textile yarns. It is the most comprehensive term that can be used in the textile trade. Cloth, which ranks next to fabric in comprehensiveness, cannot be used to denote lace, net, carpet, and knitted goods, but all these are fabrics—that is materials made with textile fibres or yarns.

**Face.**—The right or upper side of a cloth; the front of a backed or double cloth.

**Face Finish.**—The finish given to woollen and worsted cloths to cover the face with a soft and regular nap.

**Faced Cloths.**—Those cloths which have a different weave or finish on the front, or face, from the back.

**Fadeometer.**—An electrically operated instrument which approximates the effect of sunlight and tests the amount of fading in a dye after exposure.

**Fagot.**—An ornamental stitch used to connect long strips of fabric.

**Faille.**—Flat-ribbed fabric. The ribs are wider and flatter than Grosgrain. Variations of plain weaves.

**Falls.**—Falls are of two kinds; one is a whole or full fall, and the other is a split fall. The former opens or has the vents at each side, and buttons across the top on to the bearers horizontally, serving the same purpose as a fly. The split fall does not button all the way across, and was so named because the half width of each topside was cut or split vertically down the fronts. Split falls nowadays are only placed in riding breeches. The FALL SEAM is an expression which is dying out, except in country trades. It is the same as the fly line, but instead of an opening there is a seam; it was termed "fall seam" because the old style of trousers was finished with a fall.

**Fancies.**—Vari-coloured woollen cloths, or wool cloths woven other than plain; ribbons and silks with coloured patterns.

**Fancy Fabrics.**—The products of the dobby and jacquard looms. They are of great variety, some composed of heavily twisted crêpe yarns with ordinary soft weft, the yarns being doubled or woven from different shuttles to give boucle (q.v.) effects caused by the heavily twisted yarn shrinking or creeping while the soft yarn crinkles or buckles. Examples are moss crêpes, matellaise, etc. (q.v.).

**Fastness of Colour, or Dye.**—Property of dye to retain its colour when exposed to sun or washing. The term "fastness" is a

comparative one, as a dye might be extremely fast to light and only moderately fast to washing. No colour is absolutely fast to all conditions.

**Fearnaught.**—A heavy woollen cloth, with a shaggy nap, used for making overcoats. It has also been described as a name for heavy woollen cheviot cloths in the Batley trade.

**Felling.**—In its simplest form felling consists of sewing one piece of material, by its edge, upon another; the sewn edge being either raw or turned in according to the material or the purpose to be accomplished.

There are three methods of applying this form of sewing. In very fine and delicate work, such as felling silk linings and facings, sewing on braids, etc., a form of side-stitch is utilised. In this method the needle is put close to the side of the thread, where it leaves the upper material; but just under its edge a sufficiently firm hold is taken of the under material to prevent breaking away, and the point of the needle is brought up to catch the extreme edge of the top layer. The hand is drawn out so as to allow the stitch to be pulled home slightly. This is the ordinary application of the felling-stitch. Another method of applying it is similar to the hemming-stitch used by women, and is employed by the tailor when raw edge cloth is to be felled.

**Felting.**—The process of making felt; the operation by which woollen cloths are shrunk and compacted, the fibres in the cloths being pressed and kneaded under beaters, or rollers, so as to draw them closer and cause them to adhere.

**Fents.**—Short damaged lengths of cloths, or short lengths cut from piece ends.

**Fibro** (Regd. name).—Courtaulds' Rayon Staple. Rayon in discontinuous predetermined lengths. It has uniformity in length, denier, and dyeing affinity. The average density of viscose Fibro is approximately 1.51 and for acetate Fibro 1.3. These values are approximately similar to the densities of cotton and wool respectively. The standard quality of Fibro, e.g. 1.5 denier, has a soft silky handle. It is supple and possesses excellent draping qualities. The higher deniers are progressively stiffer as the denier increases, e.g. the 4.5 denier is characterised by a full wiry feel. The extension-at-break is about 60 per cent. higher than in cotton.

**Filament.**—The single individual unit extruded from the spinneret in the manufacture of rayon.

**Filature Silk.**—A term to denote factory reeled silk. By machine and not by hand.



**Fine Drawing.**—This is a process by which two edges are joined together without the sewing being visible; in practice it is used for mending tears. A very fine needle must be used, and one strand of the finest twist. Then the needle is passed backwards and forwards across the edges to be joined, and just under the surface of the material; but, at each insertion of the needle, the length of the stitch must be varied, so as to prevent the appearance of a ridge at the ends of the sewing.

**Firette.**—A light woollen or cotton cloth, woven diagonal twill, and made at Troyes; it is mostly used for linings.

**Fish.**—A fish is a cut or dart, taken from the waist of various garments to give a closer fit at the waist and to throw round or ease at breast or seat. It owes its name to its rough resemblance to a fish, being wider in the middle than at either end.

**Five-end Twill.**—A twill which is completed on five warp ends, the regular pattern flussing four warp threads, or four weft picks every shot, the remaining thread in each case being the binder. Five-end satin, however, is a broken twill in which the binding stitches, instead of being in regular succession, are distributed as widely as possible over the figure.

**Five-finger System.**—The fingers of the left hand spread out and the hand placed with wrist on the left hand corner of the material; and a circle described round the joints of the fingers being a guide for forming the scye—the shoulder point of the scye being got by the way the hand is laid.

**Fiving.**—A weaving fault. It shows as a crack across the piece between every five picks. When dyed it is more visible.

**Flannel.**—A soft woollen fabric of open texture with a fine nap, generally woven plain, but may be twilled.

**Flannelette.**—A structure made of cotton from soft mule-spun yarns, the fabric being subsequently raised to give an imitation of the true wool flannel.

**Flap.**—A flap is a covering for the pocket mouth.

**Flash Basting.**—It usually meant superfluous basting stitches put into the outside of a garment at the try-on stage, with the object of impressing the customer. It also meant the stitches used in "basting over" a seam in a garment for try-on. Also flesh basting.

**Flats.**—A manufacturing term meaning that two picks have been woven together as one in the same shed. Actually a weaving fault.

**Flecked.**—A spotted appearance on either yarns or fabrics due to some distinctive colour or material thrown in some way or other on to the ground texture or colour.

**Float.**—Warp or weft threads which pass over the threads of the opposite series are said to be floated. In some cloths the sole means of figuring is the floating of the warp or weft according to a defined and prearranged plan.

**Flock Printing.**—Decorating fabric by coating with an adhesive and blowing on to it rayon, wool, etc., ground to a powder known as "flock."

**Flocks.**—Very short wool fibres thrown off by different processes in woollen and worsted manufacture, such as shearing.

**Florentine.**—A kind of twilled silk used in making fancy waistcoats, and for covering cloth buttons; 4-shaft cotton drill.

**Florentine Twill.**—A weave suitable for lustre fabrics on eight threads and eight picks.

**Fly.**—An inner flap on trousers, overcoat, etc., to conceal a row of buttons. In trousers the fly is on the opening in front on the left side, and is stitched on to conceal the method of fastening. It is made up and has buttonholes worked in it before being fastened to the left topside.

The FLY LINE is the line up the centre of front from the fork to the top of the waistband.

The FLY CATCH, or button catch, is the counterpart of the fly, and is seamed on to the right topside. The buttons on the fly catch fasten to the fly, to keep the trousers closed in front.

A BLIND FLY is one that is fastened down instead of being left open between the buttons.

**Fold.**—The same as ply or doubling-in yarns, e.g. two-fold, three-fold, etc. Means that two or three threads have been doubled or twisted together.

**Fork.**—In trousers the fork has two meanings. It is used to describe the point at which the legs join; and also means the small sections on both topsides and undersides which extend beyond the fly line. The latter is more correctly termed "fork quantity."

**Foulard.**—A fabric which has a coloured pattern produced by first padding the cloth through the dye and then discharging either to a white, or substituting another colour by mixing it with the discharge paste.

**Foule.**—An all-Botany wool cloth which receives a severely milled finish, thus hiding the weave structure.

**Foundation Weave.**—The plain twill, satin, or other weaves upon which figures are woven.

**Four-end Twill.**—A twill weave containing four warp ends in the repeat; it is used to distinguish the common twill of that

size from the cassimere twill, which is written 2/2 instead of 3/1 in the designer's plan.

**Fraying.**—The slippage (q.v.) of threads, generally the weft, during the finishing process.

**French Merino.**—A fine worsted dress cloth, originally made in France, but now manufactured in this country, though the quality of the goods has been greatly reduced.

**Frieze.**—A heavy woollen overcoating having a nap on the face. Similar to chinchilla, but a lower-grade fabric. The nap is heavy and shaggy, without balls, as in chinchilla. Woollen yarns of coarse-quality wool. Shoddy is often employed in the modern fabric, and mixed colours are used. Some authorities say that frieze was originally made in Ireland; others that it was first produced in the Province of Friesland, Holland. However this may be, the Irish make has a reputation second to none.

**Frog Pocket.**—A triangular-shaped pocket in trousers, opening about 4½" down the side seam from the waistband seam; fastened in the corner with a hole and button.

**Fulling.**—An operation through which wool cloth is passed to increase it in thickness, density, and solidity, and also to improve it in handle.

**Fur Fabrics.**—A wide range of pile fabrics to imitate natural fur. Either woven or knitted. Any variation of basic weaves can be used.

**Fused Collars.**—Especially prepared interlinings, often made of acetate rayon yarns, which are fused to the outer and inner layers of cotton or linen of a collar, etc., after high temperature and chemicals are applied. Fusing makes the collar, etc., tend to hold its shape. *See* Trubenizing.

**Fustian.**—A class of stout double-weft cotton fabrics, those woven satin twill, and with the face weft cut to form a pile, being variously named velveteen, beaverteen, or corduroy, according to the sett of the twill and the manner in which the pile is cut and finished; other fustians are cantoon, moleskin, etc. It is said that the original fustian, a coarse-twilled stuff, was made at El Fustat (Cairo) Egypt, where it was given the low Latin name of Fustaneum.

## G

**Gabardine** (or **Gaberline**).—A firm, durable fabric with a diagonal rib. Made in rayon, wool, cotton, or silk. Twill weave. Spanish in origin, and named from the Spanish word meaning "protection against the elements."

**Galatea**.—Sturdy warp-like printed twill cotton fabric used for children's sailor suits and play clothes. Named from the Greek sea nymph.

**Galloon**.—A tape used for binding and braiding. A narrow lace made of metal threads.

**Gambroon**.—A rather heavy twilled linen cloth used for linings.

**Garnetting**.—A process by which the fibres in cloth are separated for re-manufacture.

**Gauge**.—A method of numbering, denoting fineness of the mesh in knitting.

**Gauntlet Cuffs**.—Cuffs with the ends pointed to project beyond the hindarm.

**Gauze**.—A weave in which the warp yarns, instead of lying parallel, twist about each other and are held by the filling so as to make an open lacy effect. When combined with a plain weave it is called leno. It was originally brought from Gaza as a silk fabric, but gauze is now commonly made of cotton.

**Georgette**.—A thin, sheer fabric, dull in texture, with a crêpe effect, due to right and left twist in both warp and filling yarns.

**Gigging**.—The process of producing a nap or raised surface on cloths by passing them through the gig.

**Gimp**.—A narrow, flat braiding.

**Gimp Yarn**.—A thin, tightly twisted thread and a thick, soft thread twisted together, the latter being wound spirally on the former, which forms the core of the yarn; a combination of chain and screw twist composed of four yarns. The gimp thread is suitable for making raised edges round buttonholes, or flat embroidery designs.

**Gingham**.—A plaided or checked cotton fabric suitable for dress goods. The word is said to be of Malay origin.

**Glacé Silk**.—A silk cloth which has been specially dressed for the purpose of obtaining a smooth and lustrous surface. It is sometimes of a figured character made from a fine cotton warp, with a comparatively thick mohair weft, which is made to do all the binding.

**Glen Urquhart Check**.—Briefly, a "Glen Check." It is a compound colouring effect, the simplest example of which is two

dark, two light, for a number of repeats, say twenty-four threads; and four dark, four light, for the same number and wefted as warp.

**Gloria.**—An umbrella fabric.

**Glossing.**—The operation of steaming and stretching yarns to give them a glossy appearance; sometimes calendering is described by the term.

**Glove.**—A warp knit fabric. A covering for the hand with separated fingers.

**Goffered.**—A yarn which by pressing under finely fluted rollers has a wavy appearance. Mainly used as weft. Fabric which has been fluted.

**Goose.**—Tailors' pressing iron. A longer and thinner type is sometimes called a "weasel" (q.v.).

**Gordon Cord.**—The name applied to a weave of a twilled cord character.

**Grandelle, or Granderelle.**—A fancy yarn produced by twisting two, three, or more threads of different colours into one, all the threads being delivered at equal tension, and therefore twisted equally; a kind of shirting largely woven with granderelle yarns, generally twofold; also grandrills, etc.

**Granite Cloth.**—A hard, finished, pebbly cloth, its roughness suggesting the surface of granite.

**Granite Weave.**—A wide twill, giving a variegated effect.

**Grege Silk.**—The French term for raw silk yarns run together without twist.

**Grenadine.**—Usually silk or cotton, sometimes of worsted yarn. An open gauze-like fabric similar to marquisette, except that the latter has two warp yarns twisted about two filling yarns. Grenadine has two warps twisted around one filling. It is commonly known as marquisette. The term grenadine as now used covers many lace-like effects in weave. Some are two fabrics; that is, a combination of plain and gauze weaves, which form a window-like pattern in the cloth. These open spaces are not always produced by gauze weave, but by other contrivances for spacing warp and filling yarns.

**Grenfell Cloth.**—A closely woven, reversible, ply yarn twill, water-repellent, windproof cloth originally used on the Grenfell Mission in Labrador. Similar to Byrd Cloth. Now used for winter-sports' clothes, rain-wear, snow suits.

**Grey Goods.**—Loom-state goods to which no processing has been done.

**Gros Grain.**—A firm, stiff, closely woven, corded or grained fabric. Ribs vary from fifty to seventy per inch. Filling may

be of cotton, but usually weighted silk. Cords are heavier and closer than those in poplin, more round than those in faille.

**Gun-club Check.**—A simple check with three or four colours, thus: six blue, six slate, six brown, six slate; weft as warp. This gives the appearance of a check within a check.

**Gypsy Cloth.**—A heavily napped cotton fabric used in making tennis, boating, and cricket suits.

## H

**Hair Cloth.**—A stiff, wiry fabric made of a cotton, worsted, or linen warp (usually cotton) and filling of horsehair. Hair is from the horse's mane. The fabric is as wide as the length of a hair. A single hair forms one pick of the filling. The forerunner of the present-day hair cloth, and similarly used, was a stuff made entirely of coarse hair and known as "lasting."

**Hairline.**—Strictly speaking, these stripes should be formed on the true hairline principle, which is, that for the stripe in the warp direction each colour of warp must be covered by its own colour of weft, and for the weft direction that each colour of weft should be covered by its own colour of warp. The old West of England hairlines were so called because of their fine stripes. This cloth has become intimately associated with juvenile wear for trousers to accompany an Eton jacket.

**Half-back Stitch.**—This is much preferable to the back-and-fore stitch for the sewing of unimportant portions of a garment. It is formed by taking an incomplete back-stitch; which is a thinly made stitch which locks behind at each application of the needle and thread, which the back-and-fore stitch does not.

**Half Hatch.**—Split falls.

**Hank.**—A length of yarn of predetermined length. Varies for different materials. The method of counting yarns in most instances is based on the number of hanks per pound.

**Hard Twist.**—All spun yarns have twist, but a "hard twist" yarn has more twist put into it than usual, the extra twists of turns per inch being given for some special purpose. Any twist more than the square root of the count multiplied by four is termed "hard twist."

**Hard Twist (Silk).**—A yarn consisting of one or more raw silk threads having been thrown in the un-degummed state and twisted one way in the single ply; or several threads joined together by a twist of more than 30 turns per inch.

**Harlequin Check.**—A plaid effect of a somewhat striking character in three or more distinct colours.

**Harris Tweed.**—Trade name for tweed made of virgin wool from the Highlands, spun, dyed, and hand-woven by islanders in Harris and other of the Outer Hebrides Islands.

**Hatters Plush.**—A silk plush with little pile.

**Head.**—A Scottish term. It is a yarn measure and according to the "Sterling system" is equal to 1,920 yards.

**Heather Mixture.**—The combination of woollen or worsted yarns of bright colours to produce a rich but subdued effect in both woven and knitted fabrics.

**Heavy Goods.**—Woollen and worsted cloths weighing over fourteen ounces to the yard.

**Henrietta.**—A term originally used to designate a fabric resembling cashmere, having a silk warp and wool filling or weft, but later employed to distinguish German from French cashmere. At present Henrietta is a fabric with a twill face and a smooth back, composed of different kinds of yarns, according to the grade of quality designed. When a silk warp is required, spun silk is used. A technical description reads: a cloth usually made from silk warp and from fine Botany weft, with a 2/1 weft twill heavily wefted. It was named in honour of Henrietta Maria, French Queen of England in 1624, wife of Charles I.

**Hen's Father.**—Man who uses a copious vocabulary to criticise a garment.

**Herringbone.**—A pattern very popular in tweeds and worsted cloths, showing sharply zigzagging lines, and produced by reversing the draft of the warp in the repeat of a common twill, or by reversing the order in which the healds are lifted. It is also called a broken twill.

**Hip Stay.**—Old-time tailor's name for wife.

**Hipple.**—Well paid for an easy job.

**Holland.**—A linen cloth of fine texture, either bleached or unbleached, and with a glazed or dull-faced finish; used as a tailor's trimming material. Originally made in Holland.

**Homespun.**—Rough, loose, strong woollen cloth woven on hand looms. The term has been extensively used to define all coarse fabrics of a tweed character. The Law Courts, however, have declared that this description could only be applied to cloth the wool of which was hand-spun and woven on hand-looms at home.

**Honan.**—The best Chinese silk.

**Honeycomb.**—A pattern designed to form fitted squares on the surface of the fabric resembling the cells of the honeycomb.

**Hopsack, or Mat Weave.**—A weave which is produced by dividing the warp into two sheds only, a 2/2 hopsack being produced by two threads and two picks working together; the 3/3 hopsack by three threads and three picks working together. Another definition is: a pattern in cloth produced by repeating in both warp and weft the plain weave on as many picks and ends as the figure requires, the effect being a series of small squares or mats.



**Hound's-tooth Check.**—A medium-sized broken check often used in tweeds.

**House of Parliament.**—A meeting of tailor's assistants and apprentices, in the shop, especially if for a serious purpose.

**Hunter's Pink.**—A standard colour (vivid scarlet) that melton cloths intended for frock and dress (or clawhammer) coats for riding to hounds are dyed.

**Hygroscopic Qualities.**—The ability of a fibre to retain moisture. All vegetable fibres have this property but in varying percentages.

## I

**Inauguration Cloth.**—A heavyweight, superfine black, and unfinished twill worsted fabric for double-breasted frock and morning coats; introduced by American textile mills as a timely creation and given such a distinguishing name in honour of President McKinley's induction into office.

**India Linen.**—A material slightly heavier than batiste, finished on a special calender to give it the appearance of linen.

**Indian Head.**—A heavy cotton fabric with much the same texture as butcher's linen. Made with soft or hard finish, white or colours. Among other things it is used for uniforms and shirts.

**Indigo.**—The vegetable substance from which the most brilliant and durable blue dyes are obtained by various processes. The dyestuff is extracted from the leaves and stems of certain tropical and semi-tropical plants, and sold in cakes as commercial or impure indigo, which is afterwards purified into indigotin.

**Indigo Dyeing.**—The name given to the different methods of impregnating fabrics with indigo. Indigo-dyeing processes are numerous, but most of them, if not all, employ the principle of reducing the indigotin after dyeing, by exposure to the oxygen of the atmosphere.

**Ingrain.**—Originally a fabric dyed crimson, scarlet, or purple, with Kermes, known as scarlet grains; later applied to fabrics made with wool yarns spun from dyed wools, as distinct from the same fabric printed. At present the term applies to fabrics dyed in the fibre or yarn before weaving.

**Inlays.**—Inlays are sometimes called outlets, and consist of the extra width left beyond what is required for seams, so that if any mistake has been made they can be utilised for enlargement.

**Interlining.**—An inner lining placed in the garment between the lining and the outer fabric for extra warmth or bulk.

**In the Drag.**—Behind-hand with work.

**Irish Duck.**—A stout linen cloth used for overalls.

**Irish Tweed.**—A fancy tweed cloth woven with homespun yarns.

**Iron Tailor.**—Old name for sewing machine, used derogatively when sewing machines were first introduced.

**Italian Cloth.**—A strong, lustrous lining, generally made of cotton and mohair or cotton and wool. A technical definition is:

a cloth made of cotton warp and fine Botany or cotton weft, the weave being five-sateen weft face, and the balance of the cloth a greater number of picks to comparatively few threads. These fabrics are usually woven from black warp and grey weft, being piece-dyed. Italian cloth is sometimes called "farmer's satin." Italy being the original source of this material, it is said to have been largely used there for the garb of priests

## J

**Jaconettes.**—Tanjibs, Mulls, Cambrics, and Nainsooks are all varieties of plain cloth differing in width, length, counts of yarn, reed, and picks. These goods are all woven in the grey.

**Jacquard.**—The invention of Joseph Marie Jacquard, a Frenchman born at Lyons, July 7th, 1752, died August 7th, 1834. A simple method of weaving intricate designs. It consists of a head motion for a loom by means of which individual warp threads are operated to make complicated patterns. Made in many forms and sizes, its characteristic feature is that it enables every individual thread to weave differently from all others in a given design, thus permitting the delineation of all forms and shapes, and the fineness of the detail is only limited by the texture, the number of ends and picks per inch.

**Jasper.**—A fabric constructed of black warp and white weft, or white warp and black weft, to form grey or gun-metal shades.

**Jean.**—A heavy twilled cotton fabric like drilling, only a little finer and bleached; also called middy twill. White, plain colours, or stripes. In heavy grades it is used for suitings, corsets, pockets, etc.; and in lighter makes for linings, underwear, and children's clothes. A technical definition is: a cotton term for a three-shaft twill 2/1 made with weft predominating. The name has undoubtedly some reference to Genoa, either as the place of its first manufacture or chief market. It has been suggested that perhaps the adoption of the term came about in Genoa through the merchants charging a Jane (a small silver coin) for so much of the goods. "Kentucky Jean," for clothing made of low woollen and cotton stock, in dark mixtures, with a coarse "satin" weave, is an American product.

**Jean Satin.**—A smooth-faced, heavy twilled cotton.

**Jeanette.**—A similar fabric to jean, in which the warp predominates.

**Jeannie.**—Calf-length slacks.

**Jeff.**—A small master: one who cut out his garments and also made them up. In the same connection a cutter who filled up his time sewing was referred to as a "stand and fall." "The small jeff was cutting out a coat"—*T. & C.*, January 1930.

**Jenny.**—The name given to the invention of James Hargreaves (1767) which enabled 20 to 30 threads to be spun at one time instead of one single thread prior to the invention.

**Jersey.**—Knitted fabric used for outer wear. A pullover. A dress material.

**Jetting.**—A beading or piping of cloth or other material at pockets, etc. A facing is sewn to the lower section of a pocket mouth, and, in turning it over, it is allowed to show instead of being turned underneath. Jettings may be placed at top as well as bottom of the pocket mouth. In the past, edges were occasionally made up jetted. The dictionary gives the following meanings to the verb "jet": to throw out, shoot forth, to encroach: and that is, with little doubt, the derivation of the tailor's term "jetting."

**Jig (or Jigger).**—A machine for dyeing piece-goods by the open width method in a short-time bath.

**Jigger Button.**—A name given by tailors to the button placed inside the left forepart of a man's double-breasted coat, or waist-coat, or the right side of a lady's, to keep the underneath forepart in position.

**Jobs.**—Damaged fabrics of all kinds. Sold by weight. Sometimes called "Fents."

**Jour.**—Probably a journeyman; from French (*Jour* or *Journee*=day), i.e. one who works by the day and whose wages are so reckoned.

**Jute.**—A coarse, brown fibre from the stalk of a plant grown in India. Used mainly for burlap, cordage, and as backing for rugs and carpets.

**K**

**Kapok.**—Soft light fibres from the seed-pods of the kapok tree. Used for interlinings.

**Kelt.**—The Scottish name for cloth made of natural black and white wool mixed and spun together.

**Kendal.**—A green woollen cloth, originally made at Kendal, Westmorland.

**Kersey.**—A thick woollen cloth similar to melton, but finished differently. It may contain cotton warp with wool filling, or have cotton mixed with yarn in wool, but usually has all woollen yarns. Felted, napped, and finished dull. Much like a heavy broadcloth without polish. Nap is not laid down.

**Kerseymere.**—Usually considered a corruption of cassimere.

**Khaki.**—An East Indian word meaning earth colour or, as some say, dung.

**Kick.**—To seek for work.

**Kier.**—A large metal vessel in which fabrics are boiled and bleached.

**Kimono.**—Light-weight printed fabric, usually silk. A garment.

**Kin.**—A Japanese weight equivalent to 1·3251 lb., which is commercially reckoned as 1·3277 so that 756 kin weigh 1,000 lb. The quotations for Japanese raw silk are made in yen per kin.

**Kink.**—A snarl or curl produced by a hard twisted thread receding upon itself.

**Kipper.**—A tailoress.

**Knickerbocker Yarns.**—Yarns which are spotted or striped often in several colours. They may be produced in several ways, but the true knickerbocker yarn is produced by flecking the spotting material on to the carder.

**Knitting.**—The process of making fabric by interlocking series of loops of one or more yarns.

**Knop Yarn.**—A kind of fancy yarn in which small knobs of fibre are gathered at intervals for effect; a kind of doubled fancy wool yarn, generally varicoloured, in which one of the yarns is gathered in spirals.

**Knot.**—A fault in a cloth, caused by the joining of broken warp or weft; a looped tie.

**L**

**Lace.**—Open-work fabric consisting of a network of threads forming a design. **ALENÇON.**—Delicate and durable lace with a solid design outlined with cord on sheer net ground. **ALOE.**—Fragile lace made from aloe plant fibre in the Philippines and Italy. **ANTIQUE.**—Hand-made bobbin lace of heavy thread with large, often irregular, square knotted net on which designs are darned. **BATTENBURG.**—A coarser form of Renaissance lace. Used for collars, cuffs, and draperies. **BINCHE.**—Flemish bobbin lace having a scroll floral pattern and ground sprinkled with figures like snowflakes. Used for dresses, blouses, lingerie. **BRETON.**—Net which has designs embroidered with heavy, often coloured, thread. **CHAMILLY.**—Bobbin lace with fine ground and designs outlined by cordonnet of thick, silky threads, used for trimmings on bridal veils. **DRESDEN POINT.**—Type of drawn-work with ground of fine linen with some threads drawn, and others embroidered and interlaced to form square mesh. **IRISH.**—A variety of laces made in Ireland. The best known are crochet, net embroideries of Limerick and Carrickmacross. **LILLE.**—Fine bobbin lace with patterns outlined with flat cordonnet. Sometimes dotted. **MILAN.**—Originally made in Milan. Tape lace with needle-point mesh and picot edging. Easily imitated by machine, but machine-made must be so described. **NEEDLE-POINT.**—Lace made entirely with a sewing needle rather than with a bobbin. Worked with buttonhole and blanket stitches on paper pattern. **NOTTINGHAM.**—Flat lace originally made in Nottingham. Now used as name for lace made on Nottingham-type machines. **RATINE.**—Machine-made lace with groundwork of heavy loops similar to Turkish towelling. **RENAISSANCE.**—Woven tape motifs joined by a variety of flat stitches. **ROSE POINT.**—Venetian needle-point lace which has a delicate and full design of flowers, foliage, and scrolls connected by string cordonnet. **SPANISH.**—Any lace made in Spain. The most common is of silk with heavy flat floral designs held together with varying meshes. **TATTING.**—Knotted lace worked with the fingers and a shuttle. Made in various designs, the most popular being the clover leaf and wheel. **VALENCIENNES.**—Flat bobbin lace worked in one piece with the same thread forming both the ground and the design, usually in a very open and regular square or diamond pattern. Originated in Valenciennes, France. Real Valenciennes lace made of linen. The imitation of cotton and commonly called Val. The imitation

must be so described. **VENICE.**—A needle-point lace decorated with floral motifs and designs connected with irregularly placed picot edges.

**Lad of Wax.**—A tailor who models clothes so perfectly that they appear to be modelled in wax. "No tailor could do that—he must be a lad of wax"—*Peter Parley's Annual*.

**Ladies Cloth.**—A dress flannel with a broadcloth finish. Lighter weight, less fulled and napped than broadcloth, but similar in appearance.

**Lahore Cloth.**—A name given to cloth made with Cashmere wool.

**La Jerz.**—A heavy soft silk material resembling closely knitted fabric. Usually white, or with coloured stripes. It is used for blouses and shirts.

**Lamb's Wool.**—A fine yarn composed of the fine wool shorn from the young sheep in the first year; the wool used for making very fine clothes.

**Lamé Cloths.**—Brocade fabrics, satin ground, tinsel warp and silk weft. Also made with cotton warp and rayon weft.

**Laminated Fabric.**—Layers of cloth joined together.

**Lansdowne.**—A light-weight fabric with silk warp and fine worsted filling. Piece-dyed. Black, white, and colours. It is used for dresses, etc.

**Lappet.**—An embroidered pattern woven into the cloth by a series of needles using extra warp yarns. Pattern often has zigzag effect.

**Lastex.**—Trade name for an elastic yarn made from a filament of fine rubber used as a core and wrapped with cotton, rayon, or silk, etc.

**Lasting.**—A fine durable fabric made from strong wool or cotton, somewhat hard to handle but smooth in appearance.

**Laventine.**—A very thin silk fabric, chiefly suitable for linings of sleeves.

**Lawn.**—Takes its name from Laon, France, where it was originally made of linen. A light, thin cotton material, usually sized and highly polished. Also called India Linon. May have a soft or stiff finish. Fine lawns may take the place of organdies. Coarse grade called "lining lawn." Another definition is: a very fine fabric made of linen or cotton yarns of counts ranging from 75's to 83's warp and weft, the warp being of finer quality than the weft.

**Lease Rods.**—Wooden rods, usually covered with rustless metal, inserted between the threads of a warp for greater ease in finger manipulation of the threads in weaving.



**Left-hand Twill.**—Designation for a twill weave where the diagonal inclines to the left (running from bottom to top), as distinguished from a twill inclining in a right-hand direction. Occasionally, to meet a demand for variety, dress worsteds or other kinds of staple fabrics are woven in such reverse order of diagonal.

**Leicester Wool.**—A quality of wool finer than Lincoln (that is about 40's to 44's), fairly long, most lustrous, and of light staple. Weight of fleece 7-9 lb., used for lustre fabrics, such as Sicilians, linings, etc.

**Leno.**—A kind of fine, open gauze, the warp threads of which are crossed upon each other and held by the weft.

**Levantine.**—A stout twilled silk cloth, originally obtained from the Levant.

**Liming.**—The process of passing cloth to be bleached through the lime boil.

**Lincoln Green.**—A stout woollen cloth formerly woven and dyed at Lincoln.

**Lincoln Wool.**—Long and lustrous and thick, staple of 36's to 40's average quality. The weight of the fleece is 8-12 lb. It is used for lustre fabrics, such as Sicilians, linings, etc.

**Line.**—The twelfth part of an inch, used as a standard for measuring buttons and other articles; the longer fibres of the raw flax, which is divided by hacking into line and tow.

**Linen.**—Fabric and yarn made of flax fibres.

**Linen Cambric.**—A plain, fine, smooth white linen fabric.

**Linen under Heel.**—Adverse comment on clothes.

**Linsey Woolsey.**—A strong fabric of coarse texture, made with a linen or cotton warp and a wool or wool-and-cotton weft.

**Linters.**—The short hairs of cotton, varying from  $\frac{1}{8}$  to  $\frac{1}{4}$  in., remaining on the cotton seed after ginning. Used in the manufacture of rayon.

**Lisle.**—A fine smooth cotton yarn.

**List.**—The edge or selvedge of a piece.

**Listed.**—A defect which occurs on the list or edge of a piece such as the edge being torn away, stained, or otherwise damaged.

**Liverpool Pocket.**—A ticket pocket with a welt inside.

**Livery Cloths.**—General classification for fabrics of various character, such as buckskin, dress refine, Bedford cord, corduroy, velvet, box cloth, striped Valencia vesting, etc., used for making distinctive garb for coachmen, chauffeurs, etc. Livery tweeds is a term to describe hard-wearing tweeds for coachmen and grooms, for undress—also called stable tweeds.

**Llama.**—A cloth made, with an admixture of fine wool, from the soft, furry hair of the South American llama, a mountain animal somewhat resembling the camel, but smaller. Its luxurious character limits the use of such material, either the genuine or near imitations, to such apparel as frock coats, morning coats, and overcoats for formal wear.

**Loading.**—Weighting cloth with various substances.

**London Shrunk.**—The dry cloth to be shrunk is folded between an upper and lower layer of wet cloth. The cloth is then dried naturally and afterwards pressed by cold hydraulic power. The object is to shrink the cloth to the maximum amount possible so that there will be no shrinkage in the garment. (*See also Sanforising and Tebilising.*)

**Loom State.**—Fabrics that are removed from the loom before any finishing or after-treatment. Also referred to as "Grey Goods."

**Loop-stitch.**—This stitch has an affinity with the cross-stitch; and in one of its forms, under the designation of "post-and-rail," it is used for overcasting edges when it is not desirable to increase their thickness by either binding or turning over and felling.

**Loop Yarn.**—Similar to Boucle (q.v.).

**Lunometer.**—An instrument indicating the number of picks or courses per inch of a fabric through a weave pattern produced by interference between the structural lines of the fabric and a system of graduated lines on the instrument. "

**Lustring.**—A finishing process which produces lustre on yarns or cloths by means of heat and pressure.

**M**

**Mackinaw.**—Typical mackinaw cloth, for the topcoat or belted jacket of the same name, popular among the "lumber-jacks" of North-west America. It is a heavy-weight, well-fulled, coarse-quality fabric with a large, cold check pattern of fancy colours, the lustrous and hairy features of its woollen composition being reflected in the finished goods.

**Madras.**—A soft fabric used in shirtings. May be white or yarn dyed. Many fancy effects are obtained in weaving with corded stripes or small figures. Originally made in all cotton; now widely made in spun rayon. Type of muslin.

**Make Your Coffin.**—To overcharge for a garment.

**Making-up.**—The conversion of fabrics into garments, furnishings, etc. Preparing finished goods by rolling, packing, etc., for the market.

**Manchester Goods.**—A department in drapery devoted to the various kinds of cotton-piece goods, specially calicoes, longcloths, sheetings, flannels, fustians, and similar stuffs.

**Manchester Velvet.**—A kind of cotton velvet.

**Mangle.**—Sewing machine. A machine for squeezing out moisture, etc.

**Marabou.**—A special kind of white silk which can be dyed without being degummed or boiled off. Tuft or down of African stork used for trimming.

**Marcella.**—A cotton material, usually having a diamond pattern; used for waistcoats, shirts, etc.

**Marcelline.**—A light, thin, diaphanous silk fabric, largely used in millinery and for lining ladies' dresses.

**Marl.**—A term applied to a particular kind of coloured two-fold or single yarn. In the former (the two-fold) one or both threads making the two-fold yarn are spun from two rovings of different colours, causing the single thread to have a twist-like appearance. Or the process may be begun earlier, by the two colours being run together in the thick roving, thus producing a twist-like effect in the smaller roving immediately preceding. This is folded with a solid colour, frequently black. Marl is frequently used as a weft when it is desired to produce fine twist effects in the fabric.

**Marseilles.**—Originally made in Marseilles, France. A heavy, double-faced, white cotton cloth with a raised woven pattern. Also a vesting made of cotton, in fancy weave, in all white or with coloured figure, and starch-finished.

**Mat Braid.**—A closely woven thick braid used for binding or trimming.

**Mat-weave.**—Hopsack type giving to fabrics an appearance similar to closely interwoven mats.

**Matcher.**—Trotter or young girl who goes out matching materials.

**Matelasse.**—Fabric with a quilted surface. True matelasse has wadded material introduced to give a raised effect.

**Matts.**—Fabrics in which two or more adjacent warp ends or weft picks are alike, such as 2 and 2, 3 and 3, 4 and 4 ends and picks. Simple matts of this type can be woven on two shafts with two or more threads in one heald eye.

**Mayo, or Campbell Twill.**—An irregular eight-sateen derivative weave no doubt in the first instance employed for Scottish tartans, but now largely employed in all types of fabrics.

**Melanite.**—A process applied to bobbins, dye-sticks, etc., to render them immune from splintering or slipping.

**Melton.**—A heavily milled woollen in which the fibres have been caused to stand straight up, and then the piece cut bare to obtain the typical melton. Both light and heavy meltons are made with cotton warp and woollen weft. Named from the town of Melton Mowbray.

**Mercerised.**—A chemical process used on cotton. Cotton yarns are held under tension to prevent shrinking, and are treated with caustic soda. The process is also applied to woven goods. Mercerised cotton becomes more lustrous, stronger, and absorbs dye more readily. The process was the discovery of a Lancashire cotton printer, John Mercer, whose name has become inseparably associated with the method.

**Merino.**—In the hosiery trade, yarn or knitted goods composed of blended wool and cotton. In the dress-goods trades, an all-wool fabric, twilled alike on back and face, and made from single yarn. In the waste trade, a name for waste produced by pulling rags of merino quality.

**Merino Wool.**—The best of all wool, giving 60's and 80's quality. It is also the softest and whitest.

**Merveilleux.**—A word from the French, meaning marvellous or wonderful; descriptive of the fine-twilled silk fabric to which the name has been given. The material somewhat resembles Surah, and in black and blue solid colours is used for coat and overcoat lining.

**Mesh.**—The term is used in textile weaving referring to openings or spacings between the threads of a fabric.

**Mestizo Wool.**—This is commonly known on the wool market

as River Plate. It is obtained from the sheep produced by crossing the Spanish Merino with the native South American sheep, the Criolla.

The wool is of high quality, but has the defect of being infested with what are called "screw" burrs, very difficult to extract, resisting the drastic carbonising process of burring to such a degree that a special machine has to be employed in addition, if the wool is to be properly cleaned.

**Mistral.**—Twisted warp-and-wett threads woven to give a crêpe effect. Used for dresses.

**Mixture Cloth.**—A cloth produced from mixture yarn or blended fibres of different colour. Sometimes denotes absence of any regular design in contradistinction to striped or checked goods.

**Mixture Yarns.**—Wool yarns made up of different colours, or composed of blends of cotton, wool, etc.

**Mock Leno.**—A cotton fabric woven so as to show the gauze effect of true leno. The warp threads are sleyed in groups of three or four, one group to a dent, with an open dent between the groups. Similarly, in order to produce the same effect with the weft, the take-up on the beam is regulated so that openings may show between the picks. The texture of the fabric is not so clear as that of real leno and does not wear so well. As a cheap substitute, however, mock leno has its uses. Another definition: a type of fabric which, although woven in ordinary healds, has the appearance of a gauze or leno. Six-end variety consists of two threads plain cloth, and one thread  $3/3$  warp cord.

**Mohair.**—The fine, soft, silky hair of the Angora goat, now extensively raised in South Africa; fabrics made of Angora goat hair, characterised by their strength, lightness, and lustre; stuffs composed of wool and cotton, woven to imitate mohair, but easily detected by the expert, because while wool and cotton combine closely and cling, the fibres of mohair are clearly separable.

**Mohair Braid.**—A binding made of mohair, very strong, lustrous, and durable.

**Mohair Lustre.**—A black dress material, closely resembling alpaca, woven of mohair weft and cotton warp. It is generally made in three qualities, known by different names, viz. lustre, brilliantine, and Sicilian. Brilliantine is woven close, and has the most lustrous surface; Sicilian is heavier, and more durable than the other two fabrics.

**Moiré.**—French, meaning wave. Watered or clouded effect

on silk. Taffeta may be used, but generally a ribbed type, as poplin, is finished in this way; produced by the flattening at intervals of the corded surface, the original roundness remaining in other places. Also, on plain or satin weaves by means of engraved rollers with heat and pressure. *Moiré antique*, a richer material, is produced by folding the fabric lengthwise, face in. The selvages are stitched together, the fabric is dampened and passed between hot cylinders. This gives a watered *moiré* effect which is lasting and shows more pronounced and irregular markings than by the former method. *MOIRETTE*.—A fabric similar to the moreen, but of lighter make. *MOIRÉ FRANÇAIS*.—A *moiré* effect in stripes. *MOIRÉ POIS*.—A watered effect with small satin spots well distributed over the face of the fabric. (French, *pois*=pea.) *MOIRÉ IMPERIAL*.—An indefinite watered effect extended over the face of the fabric.

*Moleskin*.—A strong twilled fabric resembling in touch and appearance the skin of a mole. Dyed slate or tan colour, its uses are limited to such garments as labourer's trousers and some kinds of breeches in America are made from it.

*Montagnac*.—A superfine, thick-bodied overcoating cloth for winter wear, having a tufted face somewhat like an astrakhan cloth, manufactured by Montagnac et Fils of Sedan, France. Imitated by other mills and marketed under the same name; not with intent to deceive, but as an identifying term for a fabric of distinctive structure and finish.

*Moreen*.—A plain weave fabric composed of fine warp and thick weft, so constructed that upon the fabric being pressed with itself it develops an excellent *moiré* effect.

*Mouse in the Straw*.—An unsociable board colleague; a non-union man.

*Mousseline-de-Laine*.—A very light worsted fabric.

*Mull*.—A thin, soft, cotton muslin, finished without stiffening of any sort, and used for light summer dresses or clothing in tropical countries. China mull is a light, plain fabric, made of varying proportions of silk and cotton, according to grade.

*Mummie*.—Weight of silk cloth. For 36-in. Jap, 3 mummie = 20 oz., 4 mummie = 26 oz., and so on.

*Mummy, or Momie, Cloth*.—From the French *momie*, puckered or shrivelled. An irregular weave, producing a pebbly surface similar to granite cloth in wool.

*Mungo*.—The waste produced by grinding up the more felted worsteds and woollens; usually fine and very short.

**N**

**Nail.**—A cloth measure.

2½ inches make 1 nail

4 nails make 1 quarter

4 quarters make 1 yard

5 quarters make 1 English ell

3 quarters make 1 Flemish ell

6 quarters make 1 French ell

**Nankeen.**—A cotton cloth of dull yellowish colour, the natural hue of the cotton of which it is made. Much of the nankeen cloth sold is made in Lancashire with ordinary cotton, and dyed the same shade as the ancient Nankeen fabric.

**Natural-coloured Wool.**—The wool used to form a fabric without bleaching or dyeing.

**Navy Twilled Flannel.**—A heavy wool flannel, commonly dyed indigo blue, and used in making overshirts worn by firemen, sailors, and other workers.

**Needle.**—A pointed rod and with an eye used for sewing. A rod used for hand knitting, a part of a knitting machine: originally a tailor's term for becoming irritated, as when a needle runs into one's finger.

**Neps.**—Wool fibres curled into little lumps mainly on the carding engine by the action of rollers.

**Net.**—A name given to a large range of fabrics, ranging from the lightest of meshes to heavy nets, tableclothes, bed-spreads, and curtains. Rayon nets are crisp and soft.

**Nett Silk.**—Silk yarns produced by taking the single threads from the cocoons and throwing several of them into the required count of yarn. The term is a general one to distinguish thrown silk yarns from those that are spun.

**Nick In Nick Out.**—Old style of notched collar.

**Ninon.**—A sheer, crisp fabric, heavier than chiffon. Plain weave.

**Ninth Part of a Man.**—The funeral bell tolled (and in some places still tolls) in spells of three for a child, six for a woman, nine for a man. "Nine tellers (strokes), make a man," corrupted to "Nine tailors make a man." (Dorothy Sayers wrote a rather good thriller called *The Nine Tailors*—same bell-tolling theme.)

**Nitro-cellulose.**—A rayon invented by Sir Joseph Swan for electric lamp filaments, but used by him for textiles. Also known as Collodion, Chardonnet, Lehner, Pyroxylin, and Tubize rayon.

**Noil.**—The short fibre extracted from the long in combing worsted and silk waste.

**Novelty Suiting.**—Originally of plain homespun weave with rough, irregular filling of different colours; but the name is frequently applied to all weaves, especially brocaded or Jacquard effects. Used for skirts and suits.

**Nun's Veiling.**—Soft, light-weight fabric, in plain weave. Sometimes called batiste; coarser weaves called nun's cloth. Very satisfactory for shirred dresses, as it drapes well.

**Nylon.**—A coined name, not for a single material, but for a whole class or family of new materials. Already there are several "nylons." "Nylon" is the generic or family name for them all, just as "glass" and "coal" are names of classes of substances. Nylon, in the general sense, is a man-made material having a chemical composition akin to proteins, of which silk, hair, and wool are examples, although it has no exact counterpart in nature. Thus nylon is not an "artificial" product, it is not simply a man-made copy of a natural material: it is a class of synthetic product with its own peculiarities and characteristics. It can be made up into various forms: powders, solutions, sheets, strands, and yarns, each with special properties according to requirements. Made from coal, air, and water.



O

**Oatmeal Weave.**—Fabrics woven with fine warps and coarse weft with a rough surface produced by an irregular crêpe weave from five shafts upwards.

**Oiled Silk.**—Silk fabric impregnated with linseed oil. Also oiled rayon, oiled cotton.

**Oilskin.**—A cloth thoroughly impregnated with oil forming a smooth surface, and used as a waterproof covering.

**Old Thirds System.**—A system of cutting body garments, popular for half a century, 1820–70. It was a German master tailor, Michel, in London, who between 1800 and 1820 invented the Old Thirds (Ed. Minister). “. . . we have the shoulder neck-point obtained by a sweep of *one-third* in at the natural waist, and the front of scye is generally placed at *two-thirds* in from the centre of back” (Giles). A diagram of the method is given in Giles’ *History of Cutting in England*, pp. 145–7, and Plate 7.

**Oldham.**—A rough worsted cloth, originally made at Oldham, in the county of Norfolk.

**Olive Drab.**—A standard shade of colour, self-descriptive, adopted by the United States Army, and in vogue for service uniforms and overcoats made of worsted or woollen cloths. Commonly abbreviated to O.D.

**Ombre.**—A shaded effect produced by dressing the warp of a fabric in tones shading from light to dark, any number of hues between twelve to thirty being employed.

**On the Back-seam.**—Especially in “fall on one’s back-seam,” an elegant euphemism for “on one’s backside.” Also to lie down on the shop board for a short siesta: “I’ll have ten minutes on my back-seam.” This was a frequent form of respite in earlier days.

**Openness and Closeness.**—The open style of cut, in trousers, gives a greater angle from the fork to the bottom of side-seam, and consequently greater ease; the close cut infuses less angle from the fork to bottom of side-seam, and less ease. The close cut would tend to give a smarter fit. Openness and closeness in coats are concerned with the amount added over the breast measure from centre of back to centre of front, or from top of back to neck-point.

**Operation.**—A patch, especially on the trousers’ seat.

**Organdie.**—A fine cotton fabric of gauzy texture, woven plain white usually, though sometimes in checked and striped patterns, in widths ranging from 18” to 60” and heavily dressed and

glazed, the thick dressing filling up all the openings between the threads so as to present a closer, glossy appearance. The fabric is sometimes printed with small floral designs and then bleached for the printer, the dressing being put on afterwards. Organdie is coarser than muslin, for which it is substituted as a material for light dress goods.

**Orleans.**—Dress goods and linings, plain and figured, the ground of a plain weave, composed of cotton warp and lustre-wool or worsted filling; first made at Orleans in 1837. These fabrics are generally cross-dyed, and are frequently sold as imitation alpacas and mohairs.

**Ottoman Cloth.**—A dress fabric of a warp rib structure, usually made from hard crisp yarns.

**Outing Cloths.**—An American general classification for fabrics, including white, striped, and fancy-coloured flannels, plain, white, and cream serges, and the like; used for tennis, cricket, and outdoor clothes for recreation.

**Overcheck and Overplaid.**—A check introduced over and above a ground check. A pattern effect in colours employed in many fancy woollen suitings, consisting of a block figure superimposed upon another of smaller design, or upon a checked ground. Typical examples are found in most of the tartans of the various Scottish clans.

**Overlaid Seams.**—Where the seam is sewn in the ordinary way and turned over and stitched again; sometimes called a raised seam. Double-sewn overlaid seams are the same as above, but stitched twice.

**Overpick.**—The method of picking in which the stick is caused to move through the arc of a circle over the top of the shuttle box.

**Oxford Grey.**—A fabric composed of mixed black-and-white wools, the proportions ranging from 85 to 95 per cent. black, and from 5 to 15 per cent. white. Previous to mixing, the black wools are dyed. An Oxford mixture has been defined as a solid, dark-grey shade of colour imparted to semi-staple woollen and worsted fabrics of various character, effected by blending certain properties of bleached white and black dyed wools in the carding or combing operation preliminary to spinning into yarn. A lighter grey has been given the name of Cambridge mixture, by way of distinguishing it from the other; suggested by the fact that the University colours of Cambridge are light (blue), while those of Oxford are dark (blue).

**Ozenbrigs.**—An old-fashioned sort of linen cloth in various plain colours, used as a jacket, breeches, and shirt material for servants' wear. Originally made at Osnabruck, Prussia.

**P**

**Padder.**—A machine used for dyeing piece goods, as in a mangle, by a continuous passage through liquid and squeeze rollers.

**Padding.**—A stitch giving a fixed shape to parts of a garment. An addition to give shape. Dyer's term for a process in mordanting. The fabric is saturated in a solution of metallic salts, squeezed to remove excess liquid, and afterwards dried. A design is printed on the cloth in acid discharge with the result that after dyeing and cleaning white patterns appear on a ground of plain colour. The white parts are sometimes printed.

**Paisley.**—Refers to designs printed or woven which imitate patterns in Paisley shawls. The Paisley pattern is the Persian pine-cone pattern, finely elaborated. Developed in the Scottish town of Paisley in the manufacture of Paisley shawls; woven on the harness loom and since used in prints and other fabrics.

**Palm Beach Cloth.**—So named because it was originally made for wear at Palm Beach resorts. A light-weight, cool fabric, yarn-dyed, often striped.

**Palmering.**—A finishing process, mainly on satins, taffetas, and twills. Gives a mellow, soft handle to fabrics. The equipment consists of a large steam-heated cylinder covered with an endless felt apron. The fabric is guided between two continuous aprons and the heat, plus the smoothness of the aprons, gives the fabric a calendered effect of a quality superior to that obtained on ordinary calenders.

**Panama Cloth.**—A piece-dyed worsted fabric of any colour woven plain.

**Panne.**—A worsted plush; sometimes applied to satin-faced velvet, or silk fabrics having a high lustre.

**Pantaloon.**—Skin-fitting leg garments from the waist over the feet. Pants ("A diminutive of pantaloons," *T. & C.*, May 1930) and trousers do not go over the feet.

**Pants,** *see* Pantaloon.

**Paramatta.**—A thin fabric composed of a cotton warp and a Botany weft interlaced 2 and 1 weft twill, used for waterproofing purposes. Probably owes its name to the fine wools from which it was first made coming from Paramatta in New South Wales.

**Partridge Cord.**—A corduroy of mottled colours.

**Peau de Mouton.**—A woollen cloth with a heavy and rough nap, resembling sheepskin, used for making ladies' cloaks.

**Peau de Soie.**—A heavy dress silk, interwoven with a double satin weave, self-coloured and dull-finished, with a somewhat grainy appearance.

**Peau de Suède.**—A woollen cloth, with a velvet pile, used for ladies' wear.

**Pegging Plan.**—The plan worked out by the designer, showing the order in which the pegs must be placed in the dobby loom legs. Sometimes called "weaving plan."

**Pencil Stripe.**—An effect on cloths, particularly fancy worsted suitings, produced by the introduction in weaving of a series of coloured threads at regular intervals, across the piece, running lengthwise of the goods, fancifully suggesting that such lines or stripes might have been drawn by a pencil, and ordinarily understood to be a heavier marking than a hairline.

**Penistone.**—A rough woollen cloth, heavily milled, named after the town of Penistone.

**Pepper-and-salt.**—The mixed effect produced in woollen and worsted cloths by the use of double and twisted yarns composed of black and white threads of unequal thickness, the black or white being the heavier yarn, according to the lightness or darkness of the effect desired. The cloth may be woven of the black and white yarns, both warp and weft; but more commonly the body of the cloth is one colour, and the two-colour yarn introduced one in three or four. Another pattern is produced by weaving a marled warp with a black weft, or a "spot effect" may be produced by alternation in the weave.

**Percale.**—A cotton fabric of firm weave structure; finished with a light dressing without gloss. In coloured stripe effects used as a tailor's trimming for sleeve linings, etc. The term is French, but the material itself probably is of East Indian origin.

**Perching.**—Cloth examination. The piece is drawn over a "perch" or long roller fixed near to a window, when all faults are shown up. The perching is done before final finishing. Fabrics are frequently perched again when finished and ready for lapping.

**Perks.**—Leftovers.

**Persian Cord.**—A cloth made from cotton warp and worsted weft, employing the plain weave but with the warp-threads working in two's, thus giving a rib effect.

**Petanelle.**—A material composed of peat fibres incorporated with wool, having certain antiseptic properties; made into various articles of clothing.

**Petersham.**—A very heavy woollen cloth, with the nap formed into small nops or curls, used for heavy overcoats; the heavy

greatcoat made of the cloth, named after Lord Petersham, who set the example of wearing it; a kind of fancy webbing used for waist-bands; a type of ribbon.

**Pick.**—A single strand of weft reaching once across a piece. This term is also used to express the action of throwing or picking a shuttle in a loom.

**Pick and Pick.**—This implies the throwing of single picks of different colours into a fabric.

**Picot.**—A small loop woven on the edge of ribbon or a purl on lace. A picot edge may also be produced by a hem-stitching machine.

**Piece-dyed.**—A term denoting that cloths have been woven with yarn in the natural colour, and have been dyed after weaving. The opposite term is "yarn-dyed," which usually implies superior quality, the yarns having been dyed before weaving and therefore more deeply imbued with the colour. Close examination reveals the difference; the yarns in piece-dyed cloths showing that the dye has not completely impregnated them, while the yarns of the yarn-dyed cloth are covered all over with dye. The test is seldom required, because nearly all cloths of one colour are now piece-dyed.

**Piece Out.**—Help out.

**Pig, Pork.**—A garment miscut to be beyond rectification is said to be "killed." The cutter has "made pork." The "kill-cupboard" where such garments are kept contains "cold pork" or "dead pig."

**Pile.**—A fabric having a surface made of upright ends, as in fur. Pile may be made of extra yarns, as in velvets and plushes; or of extra filling yarns, as in velveteens and corduroys. Pile may be uncut as in Brussels carpet. Warp pile may cause loops on both sides, as in terry (Turkish towelling).

**Pilot Cloth.**—A stout woollen cloth with a nap surface, generally dyed blue; used for overcoats, etc., such as are worn by seamen, pilots, etc.

**Pin Check.**—An effect on fancy worsted suitings, notably in grey and white, where the small checks of the pattern approach the size of pinheads.

**Piqué.**—A fabric having a raised surface of cords or welts from selvedge to selvedge. It is made with two sets of warps; one slack and containing twice as many yarns as the tightly drawn warp. The fine slack warp yarns interweave with the single filling to form the plain face of the goods. The tightly drawn back warp interweaves with the face of the goods only at those intervals where the goods are to be drawn in to produce

the cord effect, like the rows of stitching in quilting. Cords or welts vary in width and depth. Unlike Bedford cords, where the welts run lengthwise. Bedford cord in cotton is sometimes inaccurately termed piqué.

**Pirn.**—A bobbin, made either of wood or paper, upon which yarn is wound for the loom.

**Plaid.**—The long, rectangular piece of cloth which formed, in ancient times, the main clothing of the Scottish Highlanders; but later the garment became divided into the kilt covering the lower body and the limbs, and the plaid, wrapped over the shoulders and across the breast. The long or belted plaid is thick and heavy, and worn in winter; the dress plaid is short and light, being suitable for ceremonial occasions. Plaid patterns, sometimes simply called plaids, are checks and lines forming longer checks, defined by variation in colour, usually termed tartans. The tartans are divided into three large divisions: (1) Highland clan and family tartans; (2) Royal and fancy tartans; (3) Regimental tartans.

**Plaid Back or Check Back.**—A heavy woollen overcoating made as a double cloth, the two being woven together, or stitched together; the face side is of some subdued colour, generally given a soft finish, while the back is of a bold fancy check or plaid, clean-finished. Such fancy backing, in making up the material into topcoats and cloaks, serves as a substitute for a body lining for the garment.

**Plain Back.**—A double or pile-faced fabric which is woven plain at the back or in the ground.

**Plain Cloth.**—The simplest form of a woven texture, both warp and weft being over one and under one. By changes in materials, sizes of yarns, and balance of structure, many of the best recognized styles of fabrics are produced with this interlacing.

**Plank.**—Laying a garment on the plank.

**Plisse.**—Pleated.

**Plugging.**—The name given to the process of fastening on buttons which are not for actual use with metal shanks. For instance, in military and livery coats there are certain buttons which, although ornamental, are never fastened into a button-hole. If sewn on in the usual way these buttons would not be flat on the garment. To obviate this, plugging is resorted to. It consists in making a hole in the cloth, forcing the shank through, and fastening it on the other side with a plug of linen, silesia, or other material.

**Plush.**—A fabric composed of a ground texture and a pile

texture, the latter standing up more or less straight. There are two classes: (1) weft piles, and (2) warp piles. In weft piles the pile weft during weaving is simply floated on the top of the ground texture, to be subsequently cut in the finishing operation. In the warp piles, the pile is formed by warp threads, which are either looped over wires to form the pile, or two ground textures are woven with a small space in between, across which the pile warp threads pass from one to the other, and the two cloths are cut apart in finishing.

**Ply.**—A term indicating the number of units of which either a yarn or fabric is composed. Thus: 2-ply yarn indicates a yarn composed of two single strands. Three-ply cloth refers to a cloth which is really composed of three single cloths solidly bound together.

**Pockets.**—Everyone knows what a pocket is, but it is not easy to define. Probably the best description is: a small bag inserted in a garment to carry various articles. In coats there are the breast pockets (inside and out); ticket pocket (inside or out); side pockets with flaps, jettings, or else welted; and such additions as game pockets, which are also used for commercial purposes. For trousers, a side pocket is placed in the side-seam; a cross pocket starts at the side-seam and runs forward and up in front. There are also hip, fob, cash, and rule pockets. In connection with the last, a pocket for a 12" rule would be placed in side-seam below the side pocket; one for a 6" rule would go on the hip.

**Poiret Twill.**—A fine worsted material with a soft or hard finish. It is similar to gabardine, only finer and smoother.

**Polo Cloth.**—A heavy fabric for sports wear, similar to old-fashioned golf cloth. Usually white. Two sides may differ in colour and pattern. Yarn-dyed. Fullered, napped, and sometimes rubbed to give chinchilla effect.

**Pompadour.**—A small and dainty floral pattern, printed or woven. Named from Madame Pompadour.

**Pongee.**—A strong, somewhat rough silk in the natural colour, a light tan. It is made from cocoons of wild silkworms, which feed on oak leaves, and produce a coarser silk than the mulberry or cultivated silkworm. Because of the inequality in the output of wild silkworms, pongee varies greatly in colour and texture. In fabrics made of wild silk, spun silk yarns are often used, giving a rougher surface. Pongee is made in Shantung; hence the name Shantung for a grade of pongee. In China pongee is hand-woven. Much modern pongee is, however, woven by machinery. Tussah, a Hindu word for a species of worm

natural to India, also refers to a wild silkworm in China ; sometimes loosely used as a fabric name for a grade of pongee.

**Poplin.**—A fabric with a cord effect across the cloth, which may be combined with damask twill, brocade, and other fancy weaves. Originally the fabric was woven with a fine silk warp and a worsted weft, the latter being so much heavier than the former as to produce the rep effect. The manufacture of poplin was introduced into Ireland by a colony of Huguenots, fugitives from France, in 1683, who settled in Dublin and practised the industry there.

Latterly the term "poplin" has become more applicable to the structure than the substance of the fabric, cotton and rayon poplins being largely produced and sold.

**Pork,** *see* Pig.

**Pre-shrinking.**—Treatment of textiles before finishing to prevent shrinking.

**President.**—A weft-backed woollen cloth, 2 picks of face to 1 pick of back. Face weave 5-weft sateen, backing tied in 5-sateen order. A cotton warp is usually employed with a wool and mungo blend face weft, and a long, fibrous—say alpaca or mohair waste—backing weft.

**Prick-stitch.**—This stitch is employed to give either strength or appearance, and consists in alternately passing the needle straight up and down through the material, the stitch itself being either a back- or side-stitch. In nearly all cases of strapping, pricking must be resorted to in consequence of the thickness of material; and in lapped seams of heavy beavers, Devons, etc.

**Print.**—General term for fabric stamped with design by means of dyes used on engraved rollers, wood blocks, or silk screens.

**BLOCK PRINTING.**—The design is cut out or engraved on a wooden block, the parts to be printed standing up in flat relief. For fine lines, dots, etc., the design is built up in strips or rods of brass, such objects in wood being too fragile to withstand the conditions of printing. It is a slow and comparatively costly method. **BURNT-OUT PRINTING.**—The design is printed with chemical on woven fabric of paired threads of different fibres, one of which is burnt out from the parts printed. Often used on rayon velvets. **DIRECT PRINTING.**—The same principle as applies in paper printing inasmuch as separate engraved rollers are required for each colour. **DISCHARGE PRINTING.**—This term is used within the trade in a very wide sense. The method so-called allows designs to be printed upon a dyed ground, the discharging agents acting chemically and the portions of the fabric



treated with the printing rollers coming up in various colours according to the requirements of the design. **DUPLEX PRINTING.**—Method of printing a pattern on the face and back of the fabric with equal clearness. Often used on drapery fabric. **PRINT-ON PRINTING.**—This term is self-explanatory seeing that it defines printing where the "Discharge" or "Resist" methods are not required. The designs are printed *on to* the cloth as the term implies, and is the more conventional method of printing generally. Each colour used requires a separate roller; each colour must fit in exact to the design required in the finished goods. It is the cheapest and quickest of all printing processes, and produces the best results for general purposes, particularly where bulk production is required and long runs are insisted upon by the printer. **RESIST PRINTING.**—This is an alternative method to discharge printing, producing the same results. The colours are first printed on to the fabric and dyeing takes place after printing. Each portion resists the dye used for colouring the ground surface. To the designer and merchant converter the general term "Discharge" is used, the printer being only concerned with the method he will adopt to obtain the required result on the fabric. **ROLLER PRINTING.**—This consists essentially of a central pressure bowl or cylinder around which engraved copper rollers, equal in number to the colours of the design, are arranged to work in contact. **SCREEN PRINTING.**—This process offers immense scope for textile goods of high quality. Preliminary processes for the preparation of the fabric are, in general, similar in character to those used in preparation for machine printing or for dyeing. However, the fact that in screen printing comparatively small quantities and lots are dealt with, some modification of treatment is necessary. The method is as follows: screens of fine silk gauze, known in the trade as "Bolt-ing Silk," are drawn tightly over a wood frame upon which the design has been prepared for each colour, and a screen for each colour is employed. Where the mesh of the silk gauze is not required to penetrate into the fabric the screen is treated with a varnish which renders the gauze proof against penetration of the colour. The fabric is placed on a long table and secured with pins down each selvedge. The screens are then placed on the fabric one at a time, the colour applied by a squeegee, which penetrates where the gauze has not been varnished. In the case of a three-colour design three screens are used, each in turn being moved along and connected up in repetition to form the design along the cloth length, the screen covering the full width of the cloth so treated.

**Protein Rayon.**—Great efforts have been made to develop rayon from proteins and proteinous substances, mainly because their nitrogenous content might be supposed to ally the products, from the point of view of certain properties, with wool and silk—both proteins. There have been great difficulties in the way of a satisfactory solution of the many problems that arise.

**Prunella.**—A firm stuff, somewhat like lasting, or haircloth, made of wool and hair. The name was applied from the prevailing colour of the material, it being plum-coloured.

**Prunella Twill.**—The 2 and 1 warp twill, taking its name from the possibilities of producing by this weave a bird's-eye effect.

**Pyjamas.**—Sleeping clothes. The word, said to come from the Persian, means "leg clothing."

**Q**

**Quarter.**—Nine inches. Used to indicate width of carpets, quilts, etc. For instance, an eight-quarter carpet is 72" wide.

**Queens Cloth.**—Cotton shirting.

**Quetsch.**—American term for the rollers in the size box.

**Quilling.**—Winding weft on to small bobbins.

**Quilt.**—Originally a cushion or bed-cover with wadding between two cloths. The term "quilts" now covers bedclothes generally, whether padded or not.

**Quilting.**—This is of two descriptions; the one consisting of rows of side-stitching crossing each other so as to show a diamond pattern. Then there is quilting which is preceded by the use of an iron to crease the material to the pattern to be represented; after which it is basted on the under-lining and sewn with a side-stitch at each corner only.

**R**

**Rack Stitch.**—A knitting stitch similar to half-cardigan stitch which gives a herringbone effect with a ribbed back.

**Radium.**—A lustrous supple fabric which has the appearance and handle of a crêpe with the crispness of a taffeta. Plain weave.

**Raising.**—A process whereby fibres are raised to the surface.

**Ranter.**—When a sewn seam has to be rendered less visible, it is rantered, i.e. the edges are drawn together by very fine "private" stitches. "pricked" from side to side. This must, of course, be done before the seam is pressed open. Where the surface texture permits, the "wool is scratched up" with the needle, thus helping further to obscure the seam. To repair. "His very cloaths were so neatly ranter-draw'd that no man living could ever discern they had been torn" (seventeenth century).

**Rantering.**—Concealing the presence of a seam. *See* Ranter.

**Rateen.**—A weft-pile wool fabric, used for overcoatings, cloakings, and heavy wraps, sometimes made with a cotton warp; a kind of chinchilla imitation in which the velvet pile is worked into small round knobs on the chinchilla machine, instead of being formed into ridges as for ordinary chinchilla finish; also ratine, ratteen, and rattinet.

**Raw Edges.**—A raw edge is, as the name implies, an edge not turned in; the edge of forepart and facing lie one on the other and are stitched through. Such a finish is only possible in meltons, box cloths, and materials which do not fray or ravel. The bottoms of coats are sometimes left raw.

**"Rayolanda."**—Courtaulds' rayon staple with special wool-dyeing properties.

**Reed (loom).**—A metal comb fixed in a frame; the closeness of the wire determines the fineness of the cloth, keeping the warp threads evenly spaced and forming a guide for the back of the shuttle.

**Reeling.**—(1) The process of unwinding yarn from cops or bobbins and re-winding on to a revolving reel in the form of skeins or hanks. (2) The operation of drawing silk from the cocoons or unwinding.

**Regatta Stripe.**—A trade term for a class of light-weight worsted or woollen suiting with a neat fancy stripe effect, as in some flannels.

**Rep.**—A term usually applied to fabrics of the warp ribbed

class; in which the rib, or rep, runs weft-way. It is sometimes, however, applied to the weft rib also. Also an unequal mat weave. Another definition is: a corded pattern produced by weaving a thick weft into a thin warp, or several shoots of weft together and therefore showing the cord effect across the width of the cloth, not lengthwise, as in the pattern commonly designated "cord."

**Rib Weave.**—A descriptive term for a class of fabrics of staple character, wherein the weave formation produces prominent longitudinal ridges or ribs, repeated regularly, on the face side of the material; such as in Bedford cords.

**Rock of Eye.**—A pattern drawn practically freehand, unguided by any other consideration than that "it looks right." A pattern drawn without reference to system or proportion.

**Romaine.**—A semi-sheer fabric.

**Rub o' your Thumb.**—Pass on luck or knowledge.

**Rubberised.**—Fabric coated with rubber.

**Ruching.**—A pleated or goffered strip of ribbon or other material used as a trimming, now usually on women's garments, but formerly on men's collars, cuffs, and edges.

**Running Stitch.**—This consists in passing the needle straight forward in front of the thread through the material being sewn, leaving the stitches the same length on the top and undersides. This stitch, in its primitive form, is seldom used by tailors; but it was, in other days, often used instead of rows of side-stitching in the stands of collars.

**Russell Cord.**—A cloth made from cotton warp and worsted weft, employing the plain weave, but with the warp woven double ends instead of single to give a rib or cord effect.

**Russet.**—A coarse homespun cloth; a cloth dyed with bark to a dark brown, and generally of rough texture; a country dress.

**S**

**"S" Twist.**—A direction of twist in yarn or cord similar to the spiral part of the letter S. Formerly called "right" twist.

**Saggathy.**—A name of Roman origin, still applied in particular localities to 4-shaft twill woollens.

**Sanforized.**—A registered Trade Mark in respect to controlled compressive shrinkage. The property of Sanforized Shrunk Service, 44 Brazennose Street, Manchester, 2.

**"San-Toy" (Regd.).**—Courtaulds' printed fabrics.

**Sarcenet.**—A fine and soft silk fabric, woven plain or twill; used principally for linings, but sometimes made into light dresses. Also Sarsenet.

**Sateen.**—A large class of goods, the distinguishing feature of which is the broken twill or satin weave by which they are fabricated. Originally sateen was simply an imitation of satin in wool or cotton.

**Satin.**—A warp or weft surface cloth in which the intersections of warp and weft are so arranged as to be imperceptible, the fabric thus possessing the smoothness for which satins are noticeable.

**Satin Soleil.**—A smooth cross-wise weave in satin finish. Used considerably for dresses and light-weight suits.

**Satinet.**—An imitation of satin in mercerised cotton or other yarns.

**Saxony.**—More particularly in the Scottish woollen trade, "Saxony" signifies Botany or merino quality, in corded yarns. Used in contradistinction to "Cheviot," which latter name is applied generically to goods of Cheviot and cross-bred, or other than merino wool. Merino wool from Saxony was at one time an important article of commerce. Since the introduction of Australasian wools, generically named "Botany," the term has lost its definite significance. There are still, however, three uses for the term: (1) a high-grade wool, produced from the Merino sheep bred in Saxony; (2) the yarns spun from Saxony wool; (3) a fine worsted cloth woven with the Saxony yarns.

**Scaffolding.**—Yarns, generally made from seaweed (*see* Alginate) used to support other yarns too fine to be woven by themselves. When woven the scaffolding yarn is dissolved, leaving the wool or other yarn intact. By this method exceedingly light-weight fabrics are produced.

**Scales.**—Scales may be termed relative dimensions, ratios of reduction or enlargement, etc. In coat and waistcoat cutting

one-half of the breast measure, two-thirds of the middle shoulder, etc., are used as scales to cut by; with trousers one-half of the seat usually gives the scale. For making diagrams, garments are drawn to scale, such as one-sixth, one-fourth, etc.

**Schlomper.**—Decorative trimming.

**Schreiner.**—A calendering process done by rollers which have engraved lines producing a high lustre on the face of the fabric. The finish is, however, not permanent and is removed at first washing or laundering. Similar to Calendering (q.v.) but heavier pressure is imparted on the cloth.

**Scotch Beaming.**—A method of coloured warp preparation.

**Scotch Dressing.**—A system of sizing used for very fine yarns and super cloths. Much slower than slashing.

**Scrim.**—An open coarse fabric used for needlework, curtains, etc.

**Scroop.**—The term used for the "feel" associated with silk and which is given to rayon by chemical means.

**Scutch.**—To disentangle, straighten, and cut into lengths masses of yarns or fibres. With cotton it is a primary preparatory process.

**Scye, sey, sci, si, sie.**—Contractions of "arm's eye," the hole in the coat for the arm. For centuries it was called the "arm-scy," and it is so termed in two U.S.A. books on dressmaking recently published. The opening in a coat into which a sleeve is inserted.

**Sea Island Cotton.**—Cotton grown on the islands of the southern coast of Georgia, in South Carolina, and the Barbados. It is one of the world's finest cotton fibres, noted for its fineness, long staple, and lustrous appearance.

**Sealskin.**—A pile fabric.

**Seam.**—A line of junction between two edges.

**Seam Slippage.**—The amount a fabric pulls away at the seams. Laboratory tests only can determine this with any degree of accuracy.

**Seat Allowance.**—Seat allowance must not be confused with seat angle; it is a quantity (generally from 2" to 3" for trousers, more for breeches, etc.) allowed for the expansion of seat when the wearer is seated; whereas seat angle is an allowance for increased length.

**Seat Angle.**—A term used to define the amount of ease given to the undersides of trousers; it is also called straightness and crookedness. When a large amount of seat angle is given a crooked cut is produced, but a small amount gives a straight or closer fit.

**Seat-piece.**—A seat-piece is a section of material sometimes sewn across the top of undersides of trousers when the material is not long enough to cut them without a join.

**Seconds.**—Pieces of cloth which contain visible faults.

**Seersucker.**—A lightweight fabric with crinkled stripes that may be laundered without ironing. May be plain, printed, or cross-dyed. Plain weave.

**Self-figured.**—A cloth wherein the figure or pattern is produced by the weave, the goods being of one solid colour, as, for instance, fancy weave worsted piece dyes.

**Selvedge.**—A narrow strip woven on both sides of a cloth to prevent fraying and to strengthen the edges. As a rule, selvages are made by a weave different from that of the body of the cloth; but if the cloth is a plain weave, the selvages are composed of coarser fabric. This involves some difficulty of adjustment, and to avoid it the selvedge warp threads are sometimes merely twined upon each other and interwoven with the weft to connect them with the body of the fabric. When two cloths are woven together in one width of the loom, centre selvages are required. These are seldom satisfactory, but the best are made by what is practically a separate little web with healding and wefting plan of its own. The quality of a selvedge affects the value of a cloth, and buyers should examine them closely. Some authorities use the term "Selvage." Selvedge is, of course, synonymous with "list."

**Semi-staple.**—A generic term for a cloth of weave, colour, or finish midway between the severity or plainness of a staple fabric such as broadcloth and a Clay diagonal, or a black or blue serge on the one hand and a pronounced fancy suiting or overcoating on the other. Mixture serges, covert coatings, and the like are typical semi-staples.

**Serge.**—A term applied to fabrics of a twill character and of a rough make, as distinct from the finer make of worsteds; the weave is usually 2 and 2 twill, and the yarns woollen or cross-bred. The term was originally applied to a twill silk, which was reversible.

**Serge, Cotton Lining.**—A mercerised lining used for lining coats.

**Serge, French.**—Very fine, soft weave; easily tailored; wears well but produces a shine more readily than other serges. Used for dresses, skirts, and suits.

**Serge, Mohair.**—A lining fabric for men's overcoats. May be all wool or cotton warp with mohair filling.

**Serge Storm.**—Hard, fine weave with nap.



**Serge Wide Wale.**—Has pronounced diagonal weave. Used for dress skirts and suits.

**Serging.**—A stitch which casts the thread over a material; generally done with the uncovered seams of washing and raveling materials—both to prevent the ravelling which would weaken the seam and the appearance of long, unsightly threads. Serging is also used for joining two edges together in cases where it is necessary that the pieces joined should be flat, as in the serging of a cuff to the sleeve.

**Setts.**—The number of warp threads per inch or other unit of measurement. There are at least fourteen different sett systems, each denoted by the locality in which it operates, such as Bradford system, Huddersfield system, Leeds system, etc.

**Shading Effects.**—Effects produced by different colours or qualities of materials, or by weave, the result being a gradual change of appearance from one colour, or structure, to another.

**Shadow Weave.**—A term describing an effect on certain cloths of staple character, such as worsted suitings, either clear-finished or unfinished, whereby part of the weave is presented in, say, a medium shade of blue yarn and the remainder in a darker shade of blue yarn.

Another kind of shadow weave is produced on self-figured staple worsteds, as those of herringbone or diamond pattern, by having the yarns used in certain parts of the woven design twisted in a reverse direction, so that by contrast with the yarns of regular twist a sort of shadow pattern effect results.

**Sharkskin.**—Originally a two-coloured worsted suiting. Now the named used to describe rayon and other fabrics typified by heavy, semi-crisp texture. Weave: plain, twill, and basic-weave variations.

**Shearing.**—The process of clearing the face of fabrics from projecting fibres, loose threads, and knots, and to brighten the appearance.

**Shed.**—The opening formed by the warp yarns for the passage of the shuttle in weaving. The warp is divided into two lines.

**Shepherd's Plaid, or Check.**—A check pattern of black and white, originally used for Scottish shepherds' plaids (which are now of a coloured pattern). It is woven on the plain loom, the checks being formed by alternate stripes of black and white warp, and a similar alteration in the weft.

**Shirring (N. or V.).**—A series of close parallel runnings which are drawn up so as to make the material between them set full by gatherings.

**Shoddy.**—Worked up long-fibred wool waste. Short-fibred waste is worked up into Mungo.

**Shot.**—Same as Pick. A changeable effect produced by using weft colours different to warp colours.

**Shuttle.**—The implement that carries the weft across the loom in weaving.

**Sicilian.**—A cloth made from a fine cotton warp and a thick mohair weft, employing the plain weave.

**Side-edges.**—Slips of cloth inserted in back pleats, as in a livery coat.

**Side-stitch.**—This stitch is used for sewing two pieces of material together, leaving an impression merely without showing the thread. In fancy stitching such as facings or the stand of a collar, the stitch is formed by placing the needle close by the side of the silk; but in stitching an edge of a coat, in forming the stitch the needle is put slightly in front of the thread, and the hand drawn carefully tight.

**Silesia.**—A coarse linen cloth woven on a wide setting; a cotton imitation of the linen cloth used for linings. The origin of the name is said to be as follows: Joseph Ferguson, founder of Ferguson Brothers, Carlisle, originated the idea of beetling cotton goods. By this process he was enabled to obtain a soft silky finish, and his cotton goods quickly won wide renown as "Silesias," a Polish name suggested by his wife through their mutually sympathetic interest in the efforts of the Poles to avert the partition of their country by Germany, Austria, and Russia.

**Silk.**—The filaments created by the silkworm in spinning its cocoon.

**Silk Conditioning.**—The process of degumming and otherwise preparing raw silks for textile uses.

**Silk Yarn Counts.**—The weight of 1,000 yards in drams gives the counts. Thus, if 1,000 yards weigh 6 drams it is known as "6-dram" silk (Manchester method of counting). Another system is the number of yards per ounce, thus 25,000 organzine or tram yarn means 25,000 yards per ounce (Yorkshire method).

**Singeing.**—A process for the removal of loose fibres from the face of the cloth by burning or singeing.

**Single Cloth.**—This term describes a fabric that has been constructed of but one system of weave—that is to say, one set of warp threads and one set of weft threads, as distinguished from a backed or double cloth. Such character of material, as seen in practically all fancy suitings or summer weights, and for the most part winter-weight suitings, is also called a "through-and-through" cloth.

**Sizing.**—A finishing process in which a substance is added to the yarn and cloth to give it additional strength, stiffness, smoothness, or to increase its weight. The products employed are glue, starch, dextrine, wax, or china clay.

**Skein.**—A strand of yarn or thread wound in a series of crossings, superimposed coils on a reel, usually  $1\frac{1}{2}$  yards in circumference.

**Skiffle.**—Brush.

**Slack Selvedge.**—A weaving fault usually caused by the yarn being wound carelessly on the warp beam at the sides; by the selvedge yarn being too coarse; or not so elastic as the other yarn; or by worn temples not keeping the cloth taut.

**Slasher Machine.**—A large machine used for coating warp yarn with a size mixing.

**Slated Seams.**—Slated or overlaid seams are not so much heard of nowadays. This kind of seam, as will be understood by the name, has one section laid upon the other, after the manner of slates upon a roof. It is only suitable for heavy materials which have a firm edge, such as meltons, beavers, box cloths, and friezes. Usually these seams are double-sewn, i.e. one sewing quite on the edge, with a second row at any desired distance, to match the edges.

**Sley.**—(1) The number of warp yarns per inch in a cloth. (2) That part of a loom mechanism in which the reed is fixed and which moves the reed forward to beat up the weft.

**Slippage.**—A fault which occurs in some fabrics owing to their loose weave. The yarns tend to separate leaving open spaces.

**Sliver.**—A continuous untwisted strand of fibres appearing like a loose rope.

**Sliver Laps.**—Slivers from the carding machine are united by the sliver lap machine into laps of small width from 7 to 12 in readiness for the later process of combing.

**Sloping.**—A term used in the beetling process. The cloth is wound on the beam in a slanting direction in order that both the selvedge and the adjacent cloth shall receive equal pressure from the beetle.

**Slub.**—A cloth woven from yarn having thick places occurring at regular or random intervals in the piece.

**Snob.**—A tailor's word for a tailor whose work is unskilled and lacks finish. Example: "He snobbed the job," i.e. he turned out a poorly made garment.

**Snob's Thumb.**—The thumb of a shoe-maker becomes, with use, spatulate and this suggests the phrase. A loop of material

about  $\frac{3}{4}$ " long used as a button-hole for a pocket inside a coat or waistcoat, sewn into the top jetting and lying over the pocket mouth, fastening to a button below the bottom jetting. A piece of cloth, circular in shape, about 1" in diameter, used to cover plugged buttons.

**Soaking.**—Treatment applied to silk and rayon preparatory to throwing or twisting.

**Soleil.**—An all-wool fabric with a highly reflecting warp surface of a broken-rib character.

**Souring.**—This term signifies treatment of cotton cloth in a weak acid solution, usually sulphuric or hydrochloric acid. The acid decomposes the lime soaps, removing the calcium portion, and leaves the free fatty acids on the cloth.

**Speciality Yarns.**—A general term for many types, including weft yarns with twist turns or soft-spun yarns, folded, doubled, and ply yarns. Chiefly for the designer with which to experiment, providing that he bears in mind the limitations of such yarns both as regards strength and their suitability for moving through the healds and reeds in the weaving process.

**Spindle.**—A finely tempered length of steel fitted with a whorl which is rotated and used in spinning for imparting twist in the thread.

**Spinneret.**—A nozzle with a number of small orifices through which the viscous solution used in rayon production is forced or extruded.

**Split Picks.**—Term used in weaving in which some picks are distorted while others are straight.

**Splits.**—Cloths woven with a double leno selvedge in the centre so that after finishing the cloth can be split into two pieces.

**Sponge Cloth.**—A heavy, soft cotton fabric with a loop-pile face, made in a wide range of qualities and used as a ladies' dress cloth.

**Spooling System.**—In rayon spinning a certain number of single threads from the spinneret are coagulated and wound on to a bobbin.

**Spun-Lo.**—Trade name for rayon yarn and fabrics made by the Industrial Rayon Corp., U.S.A.

**Spun Rayon.** (Old name, Staple Fibre.)—Rayon in staple lengths.

**Squeegee.**—A device with a handle and roller containing a flexible rubber blade used in screen printing to force the colour paste through the silk screen.

**Staple.**—Generic term for a cloth with a conservative weave and colour, such as dress worsteds, black and blue serges, dia-

gonals, whipcords, corkscrews, kerseys, meltons, etc., in contradistinction to a semi-staple or fancy suiting or overcoating; (2) length of a fibre.

**Stays.**—These are small strips of linen, etc., put at the back to stay or strengthen buttons, pocket-tacks, etc.

**Stockinet.**—Fabric made on a knitting machine.

**Stoting.**—This is an operation by which two edges are sewn together by means of a stitch taken through and over at the same time. Its object is to secure thinness, and that the join may be less prominent than a seam; indeed, the notion is to take such care as to avoid observation. It is generally used where seams are not supposed to be, either on the inside or outside of a garment; in piercing facings inside, cuts under rolls, etc. At one time it was not uncommon for edges to be stoted.

**Stretch Spinning.**—A process in rayon yarn manufacture wherein filaments are forced through spinneret holes of comparatively large diameter—say from 0.25 to 0.50 mm.—and subsequently elongated by a very considerable length-stretch.

**Stripe.**—A term applied to patterns running longitudinally with the warp in textile fabrics, produced by employing a special weave or two or more colours of warp specially arranged.

**Stripping.**—Removing the colour from dyed cloth by means of scouring chemicals prior to re-dyeing or other processing.

**Suède.**—A fabric with a suède finish, i.e. a light nap resembling chamois.

**Sueding.**—A finishing process giving the fabric the soft, smooth handle of chamois leather. Produced by rubbing the fibres by means of rapidly revolving rollers covered with carborundum or some other similar abrasive material.

**Suiting.**—A general term which applies to a variety of weaves and finishes. Many novelties are introduced from time to time.

**Superfine.**—A high-grade West of England cloth, usually black.

**Sut.**—An advantage, a small windfall: used on the shop-board. Example: "His horse won at 33 to 1, a bit of sut for him."

**Swansdown.**—A heavy twilled cotton fabric; the simplest of twill weaves, plushing all but one of the warp ends, the 4-end plushing three ends; the 5-end plushing four ends, and so on.

**Swatch.**—A strip of cloth or bundle of cloth patterns used as samples.

**Swiss.**—So called because first made in Switzerland. A fine,

sheer, cotton fabric which may be plain or embroidered (lappet weave) in dots or figures. Design may be introduced by swivel weaving, which produces shaggy surface on one side. Composition dot or figure may be applied chemically.

**Sword-slash.**—A piece of cloth sewn on the skirt of livery coats, vandyked at the back, with three buttons.

**Synthetic.**—(1) A man-made material produced from chemical elements or compounds. (2) An inaccurate and out-moded term for all man-made fibres.

**T**

**Tabby.**—A term employed to describe a plain weave. Named after a suburb of Bagdad.

**Taffeta.**—A plain, closely woven, smooth, crisp fabric. The warp and the weft are of the same or nearly the same yarn size. Originally a rich silk used in England in the seventeenth century; it is now made of various yarns. Wool taffeta is used for good-quality shirts. Cotton taffeta has many uses.

**Take-up.**—The per cent. decrease in the length of a yarn in a cloth based on the original length of the yarn. A crimp (q.v.).

**Taking-up Motions.**—Loom mechanisms for regulating the number of picks per inch in the cloth and winding the cloth on to the roller.

**Tam O'Shanter**, *see* Balmoral.

**Tammy.**—An old form of cloth woven of wool, formerly called Coventry ware; it is now known as a stout woollen stuff.

**Tappets.**—Cams arranged to actuate the healds in weaving simple fabrics such as twills, plains, sateens, etc.

**Tarlatan.**—A thin, very open cotton fabric, highly sized and polished. About as coarse as thin cheese-cloth, only very wiry and transparent. It has a square mesh. White or coloured. It will not launder, and is very perishable. Among other purposes it is used for pageant costumes.

**Tartan.**—An old name for plain woollen surviving in Army use; the type of pattern composed of checks and crossed lines adopted as distinctive by the Highland clans of Scotland, each clan, sept, and family having its own special pattern or patterns. There are about two hundred distinct clan tartans, and in addition there are regimental and numerous fancy tartans designed on the same principle.

**Tartan Velvet.**—A velvet with a short pile, woven in a tartan pattern.

**Tartarine.**—A silk fabric, so named because it was said to come from Tartary.

**Taunton.**—A broadcloth, giving about 11 oz. to the narrow yard, made at Taunton, Somerset.

**Tavistock.**—A broadcloth, formerly made at Tavistock, Devon, which was called Western Dozens.

**Tebilizing.**—Pre-condensed resin in solution is made up of molecules so tiny that they can penetrate the fibres in the cloth. After soaking in this solution fabric lengths are put through rollers to squeeze out excess resin, dried, and subjected to high

temperature. The heat causes the resin molecules to grow so that they become part of the fibre itself. Washing or dry-cleaning does not remove the permanent crease-resisting finish thus obtained. A product and process of Tootal Broadhurst Lee Co., Ltd., Manchester.

**Tennis Cloth.**—A cloth usually of a lightish texture and colour, soft to handle, and usually made from wool.

**Tensile Strength.**—The ability of material, fabric, or yarn, to resist breakage by tension. Strength is measured in lb. per inch.

**Tentering** (otherwise Stentering).—A finishing process in which goods are widened out or tented by being hooked on to chains, which expand to the width required, then carry the cloth through a heated chamber or over gas jets so that the cloth is dried in this position.

**Terylene** (Reg.) (Imperial Chemical Industries and the Calico Printers' Association).—A fibre produced from a polyester derived essentially from terephthalic acid and ethylene glycol.

**Terry.**—A velvet with the loop pile uncut; a shaggy towelling, with a loop pile.

**Terry Poplin.**—A fabric composed of silk warp and wool weft, in which alternate warp threads are looped up to form a fine pile on the surface of the cloth.

**Texture.**—The surface effect of cloth.

**Tinsel Yarns.**—Low-grade cotton or rayon yarns around which metal strands are twisted. Used chiefly for metallic effects in the construction of brocades, furnishing fabrics, and the like.

**Tinting.**—A process by which yarn is dyed with fugitive colours in order to distinguish it from similar yarns of opposite twist.

**Top.**—Longer wool fibres as separated from the shorter ones (noils).

**Tow.**—A large group of continuous filaments without definite twist. The shorter flax fibres.

**"Tow-to-Top" Process.**—An important innovation in the rayon staple field. (*See* Staple Rayon.)

**Tricot.**—Another name for "Jersey Cloth." On the right side appears rib-knitting effect, on the wrong side the ribs run cross-wise. A soft kind of flannel.

**Trimmings.**—The accessories required for the making and ornamenting of any article of dress, for curtains, hangings, or drapery. Trimmings is a term of wide application, taking in haberdashery on the one hand and the Manchester goods department on the other. To the tailor, trimmings are canvas, linings, buttons, twist, silk, etc.; to the dressmaker, linings, braids,



buttons, hooks and eyes, tapes, frills, flounces, yokes, ribbons, and other accessories; for the milliner, ribbons, feathers, flowers, etc., are trimmings.

**Tropical Whipcord.**—A shower-proofed material woven with a thatched surface weave, used for overcoatings.

**Trotter.**—A tailors' assistant whose chief duty it was to take work to out-workers and to bring back try-ons or finished work. Generally an unenviable job for the most junior assistant cutter. It also described the man or boy who carried the beer cans from a nearby inn to the tailors working in a large workshop.

**Trouserings.**—Cloth recognised as suitable for making into trousers, generally with striped pattern.

**Trousers.**—From French *trousers*, a garment from waist to feet—not over feet like pantaloons.

**Trubenizing.**—A treatment on specially prepared interlinings of acetate which are fused on the outer and inner layers of a collar, etc., after high temperature is applied. The collar, etc., will thus hold its original shape after washing.

**Tulle.**—A fine net fabric, and one of the first forms of machine-made net. Illusion, spotted, grenadine, and other nets of the same kind being variants. Tulle is possibly the most generally useful of lace nets, being made into robes, veils, frills, and trimmings of many kinds.

**Tussah (Tussore).**—Silk of a brown colour: the produce of the wild silkworm, which feeds on oak leaves.

**Twaddle (Tw.).**—A scale for measuring the density of liquids heavier than water. Each degree of Tw. is equal to '005 in specific gravity scale. Thus a specific gravity of 1·04 would be 8° Tw.

**Tweed.**—The woollen goods woven with dyed yarns, varicoloured, plain or twilled, felted and rough-finished, made into suits for men and boys and skirts, jackets, and over-garments, etc., for ladies. Tweeds were originally twilled cloths woven of Cheviot wool with a heavy nap; but the name has been applied to woollen cloths of a light make almost indiscriminately, so that now there are Harris tweeds, Donegal, Irish, and other hand-woven plain tweeds, fancy tweeds, and an almost endless variety of patterns. The word is said to derive from "twirls"—a happy mistake due to careless or indifferent handwriting.

**Twill.**—A fundamental weave admitting of many variations. Found in serge, denim, Canton flannel, etc. Intersection of yarns forms lines running to the right or left diagonally across the fabric.

**Two-ply.**—A doubled woollen or worsted yarn.

## U

**Umbrella Silk.**—Same as Gloria.

**Ums, Umsie, Umses.**—A tailor's term applied to an anonymous newcomer into a workshop until his name was divulged. It was used to him, as a term of personal address, as well as of him in his absence.

**Unbleached Cloths.**—Goods which are made up in the grey state for sale.

**Union.**—Fabrics are "union" when composed of two materials otherwise than by blending. Union worsted has a cotton warp and worsted weft, or vice versa. Other compositions include linen and wool, linen and cotton, etc.

**Upland Cotton.**—A distinct type of cotton comprising the great bulk of cotton produced in the United States, and belonging to a species distinct from the sea-island and Egyptian cotton.

**Upturn.**—Upturn, or turn-up, is the inlay at the bottom of sleeves, coat, trousers, etc.

V

**Valenciennes.**—A kind of lace formed in a six-sided mesh, and ornamented with figures, named after the French town where it was hand-made for centuries. Valenciennes net was the first lace to be imitated by a fabric made upon an adapted knitting-frame, and the bulk of the goods now sold as Valenciennes lace is machine-made.

**Valentia.**—A fabric composed of woollen, worsted, cotton, and silk yarns, specially designed for livery waistcoats.

**Vandura Yarn.**—An early type of rayon. Made by forcing a solution of gelatine through a fine capillary tube and carrying the thread on an endless band through a drying chamber. The fibre was very lustrous, soft, and pliable.

**Vanishing Stripes.**—Patterns produced by weaving coloured threads on the face of the cloth and then allowing them to disappear behind for a distance. The stripes thus produced resemble printed lines.

**Velour.**—A general term for pile fabrics. Used for draperies. Usually a short pile, mercerised cotton pile most common. Mohair and silk are used. Typical velour is a durable material and rich-looking.

**Velour Wool.**—So called because of its velvety texture. A soft woollen fabric with a nap raised and sheared to absorb light like dull velvet. The quality depends upon the quality of the woollen yarns used. A good velour wool wears well; but the cheaper grades "wear off" badly and wrinkle.

**Velvet.**—A broad and inclusive term which covers all warp-pile fabrics except plush, chenille, terry, velveteen, and corduroy. Double woven, face to face, and cut apart while still on the loom by a knife placed in position resembling a shuttle. **LYONS VELVET.**—The term given to stiff velvets. **PANNE VELVET.**—A lightly finished lightweight velvet, the pile being laid flat in one direction. **TRANSPARENT VELVET.**—Very lightweight velvet with rayon back and rayon pile. Plain weave variations.

**Velveteen.**—A short pile fabric resembling velvet but woven single. Weave: variations of plain weave.

**Velvet Finish.**—A finish in which a fairly dense pile of a velvet description is produced upon a woollen fabric by wet-raising in various directions and then cropping just to level the pile, but not to leave the fabric bare.

**Venetian.**—A fabric of an upright warp twill character, produced by a sateen warp weave with a dot added. The term was

originally applied to a dress face woollen cloth, but later worsted dress venetians have been made and, later still, cotton venetians.

**Verona Serge.**—A mixture fabric, woven in various colours, with mohair or worsted and cotton.

**Vicuna.**—The long, silky hair of the South American goat, inhabiting the higher regions of Bolivia and Chile. The hair is of the highest textile quality and when first introduced was made into a fine broadcloth, at once light and strong and comfortable; but the fibre has become so valuable that real vicuna cloth is very costly, and the fabrics sold as vicuna are mostly woollen imitations.

**Vicuna Cloth.**—The cloth with the wool from the vicuna; the imitation cloth made with fine wools and felted, shorn, and napped to give the appearance of real vicuna.

**W**

**Wadding.**—A sheet of carded cotton sized on one side and used as padding in the make-up of various garments, or for surgical purposes.

**Wadding Pick.**—A thick pick, usually of low quality, which is inserted often without interlacings between the two fabrics in double cloths, and between the two warps in a warp-backed structure. This gives weight to the fabric, and a certain degree of solidarity, without the pick being seen or without its being detrimental to the fabric in any other respects.

**Wadmol.**—A stout, coarse, woollen cloth.

**Waffle Cloth.**—Fabric with a characteristic honeycomb weave. When made in cotton, it is called waffle piqué. Used for coatings, draperies, dresses, towelling. Same as Honeycomb Cloth.

**Waistband.**—This denotes a piece cut separately and seamed on at the hollow of waist all round the top and undersides of trousers.

**Wale.**—A series of loops in successive courses made by one needle in knitting, supporting each other. A preparatory process in production of weaver's and knitter's warps.

**Warp.**—Yarns running lengthwise in cloth.

**Warp Knitting.**—A type of knitting where the yarns run lengthwise of the fabric. The yarns are prepared as warps with one or more yarns for each needle.

**Warp Pile.**—Fabrics with an extra set of warp yarns to form a pile.

**Warp Printing.**—The warp is printed prior to weaving and the partly coloured threads are interwoven with grey, bleached, or light-coloured filling.

**Warping.**—General term for processes after winding concerned in the preparation of weaver's and knitter's warps.

**Washing Goods.**—Those fabrics which are easily washed, and do not lose colour or quality in the process.

**Watering.**—A finishing process by which watered patterns are produced on plain woven fabrics. The principle of this operation is that two fabrics of precisely similar build when pressed together naturally "water" one another, owing to the coincidence or non-coincidence of the threads or picks causing flatness or ribbedness of a sufficiently marked character under conditions of heat and pressure.

**Waterproofing.**—Making fabrics waterproof by rubberising, oiling, etc

**Water-repellent Staple Fibre.**—Process-treated viscous staple fibre by which it is rendered no more wettable than other textile materials.

**Weasel.**—The board on which journeymen tailors used to work when sitting cross-legged at the bench. A long, thin pressing iron, the most easily spared of all tailors' irons, hence the first to be popped (pawned).

*Up and down the City Road,  
In and out the Eagle;  
That's the way the money goes,  
Pop goes the weasel.*

*A penny for a cotton ball,  
A ha'penny for a needle;  
That's the way the money goes,  
Pop goes the weasel.*

**Weave.**—The interlacing of warp and weft.

**Weft.**—Threads running across the cloth.

**Weft-faced.**—A preponderance of weft on the face of the fabric.

**Weighting.**—Sometimes metallic salts are used in the dyeing and finishing of silk and rayon fabrics to increase weight and draping qualities and to decrease the price. Over-weighting causes deterioration in the fabric when put to ordinary usage.

**Welsh Wool Fabrics.**—A class of goods made with the wool of the sheep native to Wales, characterised by a fine, hairy quality, weaving into dense flannelly goods.

**Welt.**—That which, being sewn or otherwise fastened to an edge, pocket, or border, serves to guard, strengthen, or adorn it. Outside breast pockets and waistcoat pockets are usually finished in this style. Top welts are strips of cloth sewn on trousers at topsides only, when material is short, or when pleats at waist are wanted.

**West of England Cloths.**—Certain high qualities of serges and woollen goods woven in the Stroud and Gloucester districts.

**"Westcroft"** (Regd.).—Courtaulds' rayon piece-goods.

**Wheel-piece.**—A piece, triangular in shape, added to the end of the skirt, from the pleat round when the material is insufficient in width.

**Whip.**—An extra warp used for making cords or patterns on the face of a fabric.

**Whipcord.**—A cloth having a corded surface, the lines being clearly defined.

**Whipping the Cat.**—Tailor who takes his tools to customer's house.

**White Goods.**—The large class of fabrics which are colourless or bleached, generally formed into a department in a large drapery store. White goods are commonly of linen and cotton, in piece and made-up.

**Wigan.**—A cotton fabric woven with a wide reed and dressed with a gummy substance; used as a stiffening in ladies' dresses. A special grade of calico and sheeting made at Wigan.

**Willow.**—A woody material used for millinery shapes.

**Wincey.**—A cloth composed of a cotton warp and a woollen weft of a fairly heavy type.

**Winding.**—The operation of transferring yarn from one form of package to another such as winding on hanks, bobbins, cops, or pirns.

**Wings.**—Thin pads of wadding, covered, to reach from side body around back scye to shoulder; used for a whole back unlined—*T. and C.*, November, 1930.

**Witney.**—A woollen nap cloth napped in a particular pattern.

**Wood Pulp.**—A raw material of rayon. Usually spruce or pine.

**Woof, Weft.**—A term sometimes applied to the bar-trees (Scottish term "stakes") upon which warps are made, but more frequently a term (now almost obsolete) synonymous with weft or filling.

**Wool.**—The hair from sheep, lamb, and certain other animals that is spun, woven, knitted, or felted into fabric for clothing. **ALPACA.**—Fine, long, woolly hair of the alpaca, a South American goat-like animal. It is superior to ordinary qualities of sheep's wool. **ANGORA.**—Long, soft, hair-like wool of the Angora goat. Used in combination with wool, and in making mohair. **BOTANY.**—Fine, Merino-type wool shipped from Botany Bay, Australia. **CASHMERE.**—Soft, very fine wool found beneath the outer hair of goats in the Himalayan region. **COMBING WOOL.**—Wool of longer fibres which are combed to straighten them out. Suitable for worsted yarns. **KEMP.**—Short, harsh wool used mainly in carpets. **LAMB'S WOOL.**—Soft, elastic wool of lambs, from seven to eight months old. Used for the best woollen textiles. **MERINO.**—Very fine wool, obtained from Spanish Merino sheep. **SHETLAND.**—Very fine wool from sheep raised in the Shetland Isles off the coast of Scotland. **SHODDY WOOL.**—Re-manufactured wool obtained by shredding discarded woollen, worsted, and knitted garments, mill waste, clippings, etc. Shoddy material must be so labelled. Can be a mixture of fibres with

wool. **TOP WOOL.**—Continuous strand of long wool fibres from which short fibres have been eliminated by combing. **VIRGIN WOOL.**—Any wool that has never before been woven, knitted, felted, or otherwise processed into cloth or fabric, nor used for any other purpose.

**Woollen Fabric.**—Cloth constructed from woollen material ; not necessarily synonymous with all-wool.

**Woollen Yarn.**—Yarns spun from wool in which anything but a parallel position of the fibres is noticeable—as distinct from worsted yarn in which the wool fibres are markedly parallelised.

**Worsted Fabric.**—The typical worsted is a clear, smooth-handling fabric, in which the structure and colour are clearly defined owing to the clearness and smoothness of both the yarns and interlacing.

**Worsted Yarn.**—Yarns spun from wool in which the fibres are markedly parallelised—as distinct from woollen yarns in which anything but a parallel position of the fibres is noticeable.



**Y**

**Yarn.**—A continuous strand of fibres used for weaving or knitting. Distinct from thread used for sewing.

**Yarn-dyed.**—Dyed in the yarn, not in the piece, the slubbing, or the wool state.

**Yarn Numbers.**—A standard measure of the fineness of yarn calculated by the number of specified lengths per specified weight. Thus the higher the yarn number the finer the yarn. Or calculated by a number of specified weights per specified lengths as rayon silk or nylon. Thus the higher the number the thicker the yarn. (*See also Deniers.*)

**Z**

**Zein.**—The trade name for fibres produced in U.S.A. from sein, a derivative of corn meal. The solution is extruded through spinnerets into a coagulating bath where it is simultaneously contacted by an aldehyde to form the fibre. Possesses satisfactory elasticity and resilience, wet strength, elastic recovery, and an abrasion resistance superior to synthetic fibres derived from cellulose. (Corn Products Refining Corp., U.S.A.).

**Zephyr.**—A fine, light cotton fabric, generally woven with dyed yarns in a variety of fancy patterns; printed imitations.

**Zibeline.**—A dress fabric made in cross-bred yarns, strangely coloured, usually in stripe form, and in finishing partly raised with fibre laid in one direction. A woollen fabric with a heavy nap raised in one direction—down the surface.

**"Z" Twist.**—Direction of twist in yarn or cord called "Z" twist as the spirals conform in slope to the middle part of the letter Z. Also called "left" or "reverse" twist.

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